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# Educational Leadership Can Dance: A Deeper Look into the Efficiency Behind Evaluations of Dance Educators

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# EDUCATIONAL LEADERSHIP CAN DANCE: A DEEPER LOOK INTO THE EFFICIENCY BEHIND EVALUATIONS OF DANCE EDUCATORS

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ABSTRACT

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The purpose of this study was to provide information on the issue of dance educator evaluation's level of integrity, potential biases, and efficiency. Further, this study also acts as a review of current evaluation systems within public schools across the United States. The researcher received information about the evaluation systems from eleven dance educators in addition to how nine educational leaders evaluate their dance educators, along with one educational leader's personal insight into their respective evaluation process. The research instruments utilized were online surveys and interviews. Both the surveys and interview responses were analyzed both quantitatively and qualitatively, depending on the nature of data provided.

Limitations to this study included COVID-19, a low number of participants, and scheduling conflicts with interview participants. The surveys and instruments were created by the researcher in an attempt to be unbiased, but were not tested for validity or reliability. At the conclusion of this study, the data suggested that though dance educators are being evaluated by educational leaders with some understand of the outcomes and standards of a dance classroom, the need for a working relationship between dance educators and educational leaders is important.

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TABLE OF CONTENTS

## LIST OF ABBREVIATIONS

| | |
|---|---|
| AAAE | Arizona Alliance for Arts Education |
| AFMTE | Arizona Framework for Measuring Teacher Effectiveness |
| AYP | Adequate Yearly Program |
| DCPS | District of Columbia Public Schools |
| DELTA | Dance Entry Level Teacher Assessment |
| DISD | Dallas Independent School District |
| DOE | Department of Education |
| DPS | Denver Public Schools |
| ESEA | Elementary and Secondary Education Act |
| ESSA | Every Student Succeeds Act |
| HQT | Highly Qualified Teacher Act |
| IASA | Improving America's School Act |
| IRB | Institutional Review Board |
| LEAP | Leading Effective Academic Practice |
| NCAS | National Core Arts Standards |
| NCLB | No Child Left Behind |
| NCTQ | Nation Council on Teacher Quality |
| NDEO | Nation Dance Education Organization |
| NIET | National Institute for Excellence in Teaching |

| | |
|---|---|
| NMPED | New Mexico Public Education Department |
| NPS | Newark Public Schools |
| PAR | Peer Assessment and Review Model |
| PCK | Pedagogical Content Knowledge |
| PTSDA | Professional Standards for Dance in Arts Education |
| RTTT | Race to the Top |
| TAP | Teacher Advancement Program System for Teacher and Student Advancement |
| TNDOE | Tennessee Department of Education |
| TEAM | The Tennessee Educator Acceleration Model |
| TNPT | The New Teacher Project |
| VAM | Value-Added Model |
| VPA | Visual and Performing Arts |

LIST OF TABLES

LIST OF FIGURES

# CHAPTER I

# INTRODUCTION

## Goal of Thesis

Dylan William, Educationalist, and assessment theory author, once said, "If we create a culture where every teacher believes they need to improve, not because they are not good enough, but because they can be even better, there is no limit to what we can achieve" (William).

The current evaluation system used in most public schools is a one size fits all model (Wakamatsu 204). The evaluation rubrics are formatted for subjects that require formal testing such as mathematics, reading, science, and social studies, and may not allow for courses that are non-tested (the visual and performing arts) to achieve a fair evaluation (Wakamatsu 203). This research study aimed to create an evaluation system for dance educators that is fair and un-biased, along with providing an in-depth guide for the evaluator.

This study intended to take a more in-depth look into the evaluation systems and processes used for dance educators and educational leaders in the United States public school system. Evaluators may lack knowledge or be untrained in the area of dance when administering the observation portion of teachers' end-of-year-evaluations, which may cause inequality in the overall evaluation score (Wakamatsu 205). For a more accurate and valid evaluation system to be implemented, educational leaders and dance educators must form a working relationship to

allow for a better understanding of the pedagogy, classroom management, and the flow of a dance education classroom.

**Purpose of Study**

The purpose of this study was to determine the efficiency of dance teacher evaluations, along with identifying the most vital measures for educational leadership to know and understand about the structure of dance education so that they may evaluate dance educators effectively.

**Significance of Study**

This study was conducted to provide crucial information on current dance educator evaluative practices with a focus on integrity, potential biases, and efficiency. This study aims to benefit dance educators, educational leaders, evaluators, educational policymakers, and potentially other educators in courses that are not part of standardized testing, considered non-testing, and allow educational leaders and policymakers to understand dance education as a whole. Dance educators and educational leaders must work to form a cooperative relationship to enrich the understanding of pedagogical content, classroom management, and teaching style suited to the dance education classroom.

Psychology Today defines bias as "a tendency, inclination, or prejudice toward or against something or someone." Biases can be positive or negative, but most biases are built from stereotypes or preconceived notions rather than actual knowledge (*Bias*). Biases occur in everyday life and are usually unconscious to the human mind (*Bias*).

Although biases are entirely natural when it comes to evaluations of educators, they can be detrimental. Evaluations are used to grant tenure, receive or validate means for a pay increase, maintain employment, and improve the teacher's teaching strategies being evaluated. Bias

interferes with accuracy and reliability, and biases that occur during the observation portion of the evaluation can inherently shift the accuracy, honesty, and justification behind the final results (Xu). There are seven types of biases that educators can be affected by (1) status quo, (2) confirmation, (3) macabre constant, (4) publication, (5) cognitive, (6) observer, and (7) attribution (Lockyer).

Status quo bias is keeping things as they are or as they always have been (Lockyer). Status quo bias provides familiarity, which is a comfort, and comfort may breed contempt. Confirmation bias tends to favor, recall, or interpret information that aligns with one's belief system (Lockyer). The macabre constant is where educators assume three groups of abilities within a classroom setting (Lockyer). Cognitive bias is the most commonly known bias and can be seen in patterns of judgment based on one's perception of social reality (Lockyer). Observer bias, also known as the observer-expectant effect, where the observer manages to intentionally or unintentionally influence one's being observed to confirm their feelings and ignore opposing information (Lockyer). Attribution bias is a judgment made about someone because of one's personal beliefs or assumptions (Lockyer).

Other biases that may occur are: if the one being evaluatee shares similarities to the evaluator; if the evaluatee is viewed as professional; the evaluator rating all evauatees at the middle level to keep the masses happy; the evaluator may assign a high rating to all evalutees due to leniency; and the evaluator applying their ideas to a lesson (Xu). Suppose an evaluator can recognize their biases and work to diminish them. In that case, there is a potential for more accurate results and providing truthful and accurate feedback to the teacher to enrich their teaching (Day).

Merriam-Webster dictionary describes efficient as "the ability to be capable of providing desired results with little or no waste (as of time or materials)." In Tennessee, the Department of Education conducted 295,000 classroom observations that state 64,000 teachers in the 2011-2012 school year (White). Each observation had to be scheduled and debriefed, which falls to each school's educational leaders (White). Tennessee is not alone in the amount of time spent on just observations; Los Angeles, the District of Colombia, and Rhode Island also reported that the time spent was a burden to educational resources (White). What can be changed to make the evaluation process more efficient and provide viable feedback to the educators? Frequency, format, multiple evaluators, or all three could change the way evaluations are being handled in the United States.

In May 2014, the National Dance Education Organization (NDEO) held a special topics conference, *Charting the Course: Approaches to Teacher Evaluations for K-12 Dance Educators,* in Albuquerque, New Mexico (Habel et al.). This conference's goal was to provide information and begin to find ways of creating an evaluation system for dance educators that is fair and balanced. Dance educators all over the United States are being evaluated by school-wide measures that do not apply to teaching and learning dance (Habel et al.). Evaluations of dance educators should provide evidence from dance content, be fair and balanced, allow for the improvement of teaching, and be conducted by a trained evaluator who understands dance standards, content, pedagogy, and assessments in dance (Habel et al.). This research will help determine some of the factors to make the overall evaluation system of dance educators fair, balanced, and useful.

# CHAPTER II

# REVIEW OF LITERATURE

## Evaluations of Educators

As defined by Webster's Dictionary, the word evaluation is "the determination of the value, nature, character, or quality of something or someone." Evaluations of professionals in the workplace have become common practice. In most industries, evaluations occur on an annual basis and provide the employee with valuable feedback about their job performance. The evaluation process can also allow employees to discuss a myriad of job-related topics. Evaluating educators allows educators to understand their strengths and weaknesses and think about their methods and teaching practices (Karren). Evaluations also provide educators with additional training opportunities, if needed, and may find ways to improve student development (Karren).

### *History of Evaluations*

*Effective Supervision: Supporting the Art and Science of Teaching*, written by Robert J. Marzano, an educational researcher, theorist, and Tony Frontier, consultant educator and assistant professor at Cardinal Stritch University. Within the second chapter of this book, "A Brief History of Supervision and Evaluation," Marzano and [BH4] Frontier provide insight into the history behind the evaluation system in America. Beginning in the 1700's local government and clergy determined the value behind the teachers. Teachers were seen as community servants, and supervisors were in complete control and determined the instructional quality, effectiveness, and personnel decisions regarding the teachers (12).

By the 1800s, school systems grew in complexity and the need for teachers with expertise in specific areas, along with proper administration, was crucial. Around 1840, the clergy was removed from education due to a lack of knowledge about teacher effectiveness. Teachers needed accurate feedback to enhance the quality of teaching, and pedagogical skills became a requirement, but the criteria for this skill set were still unsure (Marzano et al., Chapter 2, 12).

Between 1910 and 1920, there were two different views on education. John Dewey, an educational author, believed students should be practicing citizenship and developing the ideals of democracy through their education (Marzano et al., Chapter 2, 13). Dewey believed that student-centered education, real-world connections, understanding the students learning needs, and integration of content areas would allow the student's citizenship within the classroom (13). Frederick Taylor, an American inventor, and engineer, brought scientific management to education (Mee). Taylor conducted a study of factory workers and the efficiency behind their tasks while working (Marzano et al., Chapter 2, 14). The argument he presented was that if a task could be done one hundred different ways, there was one best way to do the maximum efficiency (14). Edward Thorndike and Ellwood Cubberley applied Taylor's scientific management to the education process (14). Cubberley designed a set of principles to be used by school administrators focused on measurement and analysis of data (14). Cubberley used this scientific management to aid administrators in what they should look for when observing a teacher (15). By 1929, William Wetzel, an educator, built off of Cubberley's works by formulating the idea of measuring student learning to gauge the effectiveness of the teacher (15). Wetzel had three parts to use as the basis for his idea: (1) clear and measurable objectives for each course; (2) using aptitude test to determine the level of each child; (3) using a reliable measure of student learning (Marzano et al., Chapter 2).

After World War II, education began to move away from the scientific approach and started to look at teachers as individuals (Marzano et al., Chapter 21, 16). There was more focus on aiding teachers in developing their skills while thinking of their emotional health (16). Following Wetzel's work measuring teacher effectiveness, in 1946, Hal Lewis, an Emeritus Professor of Physics at the University of California, Santa Barbara, and J.M. Leps, a professor in the College of Education at the University of Florida, Gainesville, provided a model for effective administrators: (1) democratic ideals; (2) opportunities for initiative; (3) understanding human limitations; (4) shared decision-making; (5) delegation of responsibility (Lewis and Leps). More focus was put on the administration during this time, and their responsibilities and requirements were overreaching (Lewis and Leps). In 1962, Mildred Swearingen, a specialist in elementary education in Florida, noted that administrators were to supervise curriculum, faculty, teaching/learning situations, emotional quality of the classroom, resources and materials, auxiliary services, attendance, distribution of books, public relations, and working with groups and agencies (Swearingen).

In the 1950s, clinical supervision, similar to practices used in teaching hospitals, was created by Morris Cogan and Robert Goldhammer, professors for Harvard's Master of Arts in Teaching program, developed the idea of supervision for a relationship between the student teacher and veteran teacher (Marzano et al., Chapter 21, 17). Following clinical supervision, Cogan and Goldhammer developed the idea now recognized as student teaching (17). Following clinical supervision, Madeline Hunter, a Professor of Education Administration and Teacher Education at the University of California, Los Angles, developed in the 1960s, The Hunter Model: a seven-step model for lesson plans and the use of professional development (Wilson).

Hunter's seven-step lesson was widely accepted and became the basis for teacher evaluations (Wilson).

By the 1980s, educational researchers focused on: career goals of teachers, non-tenured teachers, and teachers who were struggling, instruction as the primary goal for administrators', and educational leadership's need to assist teachers in many forms (20). This educational focus is known as The Era of Developmental/Reflective Models (Marzano et al., Chapter 2, 21).

In 1996, Charlotte Danielson, an internationally-recognized expert in teacher effectiveness, created The Danielson Model (Our Team). This model gave an overview of the totality of classroom teaching, using four domains: (1) planning and preparation, (2) the classroom environment, (3) instruction and, and (4) professional responsibility (Our Team). Danielson was the first to use the multi-rating system for evaluations from unsatisfactory, basic, and proficient to distinguished (23-5). Still used today, this is a preferred evaluation method by arts education researchers (Monson, 21). Arts educators prefer the Danielson Method because of the use of reflective questioning (*Specific Considerations*), removal of subjectivity from the evaluation process, give quality feedback, and aid in reflection and improvement of the teacher (Bogatz).

Under No Child Left Behind (NCLB), administrators were no longer supervising but evaluating and focusing more on students' achievement (Tucker and Stronge). Pamela Tucker, a professor of education at the University of Virginia (Pamela D. Tucker) and James Stronge, a Heritage Professor in Education Policy, Planning, and Leadership Area at the College of William and Mary in Williamsburg, VA (James Stronge), argued the importance of student achievement as a criterion for the evaluation process in their book Linking Teacher Evaluation and Student Learning (Tucker and Stronge).

In 2008, Thomas Toch, the director for FutureEd and educational thinker, and Robert Rothman, the senior editor at the National Center on Education and the Economy, wrote and criticized teacher evaluations, claiming evaluations should look more at the quality of the instruction instead of the student's overall achievements (Marzano et al., Chapter 21, 26).
In 2009, The Widget Effect, a study done by Weisberg, Secton, Mulhern, and Keeling, showed that some school districts had a blanket concept of teacher effectiveness and that each teacher is the same in that area (Marzano et al., Chapter 21, 26).

After 2009, Race to the Top (RTTT), developed under President Barack Obama's education reform Every Student Succeeds Act, became a new evaluation model. RTTT varies from state to state but shares basic commonalities (Ruckinski and Diersing). These include measuring student achievement based on standardized tests using Student Learning Objectives, along with teachers' observations by principals or other observers (Ruckinski and Diersing). Evaluations have changed, and there are still debates on what in the most effective model. The process is influenced and designed by many educational programs, but the most effective for all teachers is determined (Ruckinski and Diersing).

*Education Law*

Education law created by the states and federal government are laws that cover teachers, schools, school districts, advisory boards, and the students within. The United States Department of Education oversees all public-school systems, but the individual state's Department of Education is responsible for complying with education's federal laws. These laws oversee liability, curriculum standards, testing procedures, finances, financial aid, constitutional rights, student expression on school property, and school safety. Education law includes Title IX, Discrimination in Education, Special Education, and Education Reform (Education Law).

## Educational Reform and Laws as it Impacts Teacher Effectiveness

Since 1965, Education reform has impacted public education in many ways (*Education Law*). Primarily education reform is done by the states, and each state has different laws based on federal education reform (*Education Law*). The Association for Supervision and Curriculum Development (ASCD) provides a timeline of how education reform as changed at the national government level:

Table 1: Education Reform Timeline

| Education Reform | Enacted By | Year |
|---|---|---|
| The Elementary and Secondary Education Act of 1965 (ESEA) | Lyndon Johnson | 1965 |
| 1969 ESEA Amendments | Richard Nixon | 1969 |
| Educational Amendments of 1972 | Congress | 1972 |
| Education Consolidation and Improvement Act (ECIA) | Ronald Reagan and Congress | 1981 |
| Hawkins-Stafford Elementary and Secondary School Improvement Act | Ronald Reagan | 1988 |
| Improving America's School Act (IASA) | William Clinton | 1994 |
| No Child Left Behind (NCLB) | George W. Bush | 2001 |
| Every Student Succeeds Act (ESSA) | Barack Obama | 2015 |

### *The Elementary and Secondary Education Act of 1965*

The Elementary and Secondary Education Act of 1965 (ESEA), formed by President Lyndon B. Johnson's War on Poverty initiative, was created to provide equal access to quality education amongst all financial classes (Paul). The ESEA funds elementary and secondary education, professional development, materials for instructional purposes, resources to support education programs, promote parent involvement, and emphasizes high standards and accountability for educators (Paul).

The ESEA was created with subdivisions referred to as "titles." Titles are the heading or preliminary parts of legislation, which defines the expectations within the ESEA (Black and

Garner). For educators, Title IV may have been the most important Title within the ESEA. Title IV's purpose within the ESEA was to allocate $100 million over five years to go to educational research and training (Paul).

In 1988, student achievement became a primary focus for education, which enacted the Hawkins-Stafford Elementary and Secondary Improvement Act, which refocused Title I on school improvement and excellence programs. With the focus being on student achievement rather than financial regulations, federal and state governments began looking at classroom instruction. The government wanted to raise the achievement standards for low-income students by emphasizing advanced skills over basic, and more parental involvement. The Hawkins-Stafford Act also worked on program improvement and school-wide projects. Overall, education reform at the federal level has changed the way teachers were evaluated and how student achievement is factored into the evaluation requirements (Paul).

### 1994 Improving America's School Act

The 1993 National Assessment of Title I discovered shortcomings of the 1980 amendments, which enacted 1994 Improving America's School Act (IASA) (Paul). The IASA provided significant revisions to the ESEA (Paul). The IASA worked to coordinate resources from the federal government and policies to assist with efforts already being made by the states and local districts for improving instruction to all students (Paul). IASA provided three significant changes to Title I: (1) the use of math, reading and language arts standards to assess student progress and accountability, (2) making changes to school-wide programs, (3) granting more control to local governments, allowing for states to waive requirements that interfered with school improvements (Paul). IASA allowed for more power at the local level and allowed states to waive federal requirements that may prevent improvements to schools (Paul).

## No Child Left Behind

In 2001, President George W. Bush reauthorized the ESEA as No Child Left Behind (NCLB) (Paul). NCLB increased accountability from schools, teachers, and students. A yearly standardized test would measure yearly improvements by school based on achievement bars outlined in Title I (Paul). Schools had to meet Adequate Yearly Progress (AYP), and failing to meet AYP goals after three years were required to restructure (Paul).AYP placed more accountability in schools, along with each state's DOE (Paul).

NCLB's major goal was that every student receives instruction from a highly qualified teacher (Schmid, *A Validity Study* v). The United States Department of Education required states to (1) measure the extent that all students have highly qualified teachers, with an emphasis on minority and/or disadvantaged students, (2) adopt goals and plans to ensure all teachers are highly qualified and, (3) provide plans and progress notes about meeting teacher quality goals (Schmid, *A Validity Study* 2). NCLB is required for highly qualified teachers with the use of Title I funding (Paul). The Highly Qualified Teacher Act (HQT) was a part of NCLB (Schmid, "*A Validity Study*" 3). HQT provided provisions of what highly qualified teachers are: (1) minimum of a bachelor's degree, (2) teaching or intern credentials, (3) demonstration of core academic subject matter competence (Schmid, *A Validity Study* 3). Under NCLB, schools were taking more measures to correct their shortcoming versus IASA (Paul). NCLB assisted in closing achievement gaps between different income levels of students (Paul).

## Every Student Succeeds Act

In 2015, President Barak Obama reauthorized the ESEA as the Every Student Succeeds Act (ESSA). The ESSA allowed for more flexibility of the states with some provisions, but the state must qualify for this flexibility (Paul). For a state to qualify, they were required to

demonstrate that they were implementing college and career-ready standards and assessments, school accountability systems, and evaluations for teachers, principals, and support systems (Paul). ESSA's goal was to close the achievement gaps in education (Paul).

## Title II – Preparing, Training, and Recruiting High-Quality Teachers, Principals, or Other School Leaders

The purpose of Title II was to provide funds to state and local educational agencies for improving student achievement that is consistent with state academic standards, improve the quality and effectiveness of teachers and educational leaders, increase the number of teacher and educational leaders who are effective in improving student academic achievement in schools and providing low-income and minority students with greater access to effective teachers and educational leaders (*Title II*).

It is common for districts to use these funds for professional development ("Title II, Part A"). Professional development aids teachers in the understanding of subject matter and learning strategies to better assist in meeting the needs of their students (Pearson). One of the significant functions of Title II is that it authorizes programs to improve teaching and leadership (Everette). Title II's primary purpose is to increase student's academic achievement by making teachers and principals more qualified (*Title II*).

## The History of Title I – IX

Table 2: The History of Title I - IX (*Education Law*)

| Title | President | Overview of Title |
|---|---|---|
| I | Johnson - 1965 | Allows for funds to be allocated to school with high levels of low-income students |
| | Reagan - 1981 | Reduction of federal requirements to schools and districts |
| | Reagan – 1988 | Hawkins-Stafford Elementary and Secondary Improvement Act was implemented to cultivate student improvement and excellence programs |
| | Clinton – 1994 | Use of math, reading, and language arts standards to assess student progress and provide educators' accountability. |
| | Bush JR. – 2001 | Required schools that received funds to use funds to hire "high-quality" teachers. |
| II | Johnson – 1965 | Allocated funds to school libraries for textbooks in public and private school sectors.<br>Allocated funds for pre-kindergarten programs. |
| | Nixon – 1969 | Allocated funds for refugee children and children who reside in low-rent public housing. |
| | Reagan – 1981 | Applied more emphasis on bilingual education |
| III | Johnson – 1965 | Allocated funds for adult education and supplementary educational centers and services.<br>Provided mandates for educational programming with schools were not in session.<br>Allocated funds for special education applying to bilingual education and the Education of the Handicapped Act. |
| IV | Johnson – 1965 | Allocated $100 million over five years to educational-based research and training. |
| | Reagan – 1981 | Added the Women's Education Equity Act |
| V | Johnson – 1965 | Supplemented grants were created under Public Law 874 to state departments. |
| | Reagan – 1984 | Added the Indian Education Amendment Act of 1984 |
| VI | Johnson – 1965 | Provided the definitions and limitations related to the laws within the ESEA. |
| | Nixon – 1960 | Added the Education of Individuals with Disabilities Act |
| | Reagan – 1981 | Added more emphasis to bilingual education |
| VII | Nixon – 1969 | Created Title VII, and the Vocation Education Act of 1963 |
| VIII | Nixon – 1969 | Defined the terms for gifted and talented services. Established the Teacher Corps. |
| IX | Congress – 1972 | Added that federal law protects individuals from sex-based discrimination in schools and other federally funded programs. |

## Teacher Effectiveness

Academic researchers found that many who are researching effectiveness have suggested that some of the difficulty in identifying characteristics of effective teaching stems from the complexity of the teaching process itself (Hunt et al. 23). There are multiple ideas, characteristics, and thoughts on what makes a teacher effective.

### *Felder and Brent Effective Teaching Categories*

Richard Felder, a professor at North Carolina State University, and Rebecca Brent, the president of EdDesgin Inc., created six categories, based off of Hildebrand's article, that define what effective teachers are. These categories, along with additional identifiers will provide a clear understanding of the characteristics that create an effective teacher (Felder and Brent).

Effective teachers are (1) organized and clear (Felder and Brent). Teachers with strong organization and clarity can effectively educate their students (Felder and Brent). Teachers must be able to clearly explain the content being taught, have an understanding of instructional material, and be organized with their content (Felder and Brent). A teacher's job is to take difficult information and apply higher-order think and scaffolding of content to allow students a higher level of understanding (Felder and Brent). The objectives in a lesson need to be clear, and attainable, and provide a higher level of understanding, teachers need to use examples, provide details, connect content to prior knowledge and experiences of students, use analogies and metaphors, along with a variety of explanations to make the content attainable to their students (Felder and Brent).

Effective teachers use both (2) analytic and (3) synthetic approaches to education (Felder and Brent). A determine factor in the level of understanding by students is how the teacher approaches the content (Felder and Brent). (2) The analytical approach requires that the teacher

to have a thorough understanding of the content being presented and provides students with clear information about the content (Felder and Brent). Analysis is breaking a problem into smaller problems for easier solvability (*Analytical Thinking*). This approach is also a method for monitoring and evaluating students which takes into account the student's individual ability (*What is Analytic Teaching?*). The synthetic approach requires the student to understand the theories behind the information and have the ability to discuss differing viewpoints about the content (Felder and Brent). This approach is used by combining various processes, systems or skills into a more complex whole as a means of learning or better understanding (*Synthetic Approach*). An amalgam of both approaches should be used during the learning process to allow for the students to receive a well-rounded understanding of the subject matter (Felder and Brent).

Effective teachers (4) are enthusiastic (Felder and Brent). Teachers must also be able to engage their students in the learning process (Felder and Brent). They have to be energetic and excited about the content being taught (Felder and Brent). Teachers should not only enjoy, but love what they are doing, they should be confident in themselves, be able to motivate and enhance the enjoyment of the subject matter, this adds in the motivation of the students (Felder and Brent).

Effective teachers exceed in (5) instructor-group interaction (Felder and Brent). Teachers interact with the class as a whole, and with student son an individual basis (Felder and Brent). For interactions involving the entire class, a teacher should add to and help direct the interactions of the entire class by: allowing for individual thought, accepting critics, have wit and humor, gauge the pace of the lesson, be understanding of student's motivations to learning, connect with all students, and make all students feel like they are adding value to the process (Felder and Brent).

Effective teachers exceed in (6) instructor-individual student interaction (Felder and Brent). When working one-on-one with students, the teacher should be approachable, easy to talk to, fair, provide advice, assist with strategies to aid in the education of students on an individual basis (Felder and Brent). Overall, the interaction between teacher and student should allow for trust and understanding (Felder and Brent).

*Instructional Planning*

The Georgia Department of Education's Teacher Key Effectiveness System defines instructional planning as a process the teacher utilizes to select appropriate curricula, instructional strategies, resources, and data to properly plan for their students. Instructional planning involves (1) selecting activities and materials suitable for their students, (2) the ways a teacher groups the students, (3) the pacing of the lesson, (4) set short-term and long term outcomes for the students, (5) how the content is presented, (6) assessments to gauge student learning, and (7) utilizing correct standards and objectives (*Georgia*).

## Teacher's Knowledge of Content

*The Glossary of Education Reform* define content knowledge as "the body of knowledge and information that teachers teach, and students are expected to learn". Educators are expected to have a deep understanding of the content being taught. The teacher's own knowledge of the content being taught affects organization of the lesson, unit, or subject area; and understanding by the students (Heggart). An educator who is considered an expert in their subject matter may be better equipped to present the content to maximize student understanding (Heggart). Without an appropriate level of knowledge, the teacher may fail to provide their students with enough information to succeed (Heggart).

## Presentation of Content

Presentation of content is a skill set teachers utilize to engage their students in the lesson (Bennett). Educators present content through lectures, seminars, small group discussions, role play or debate, hands-on or simulation, technology and software, independent reading and work, student presentation, and "flipped" classrooms (Bennett).

Lectures, the most commonly utilized strategy for presenting content, are teacher-centered, and given to an entire class (Bennett). Seminars, or whole group instruction, allows the teacher and students to share the content of the lesson (Bennett). Seminars are typically a question and answer format, and student engagement may be lower than other methods (Bennett). Small group discussions is a method teachers may utilize to allow the students to teach each other (Bennett). While in the small groups, the teacher will "take inventory" of the discussion and may also ask questions (Bennett). Roleplay in the classroom allows for the students to interpret and perform the content (Bennett). Debate is used for students to gain and enhance their skills in persuasion, organization, public speaking, research, teamwork, etiquette, critical thinking, and cooperation (Bennett). A hands-on or simulated approach allows the students to actively engage and participate in the lesson (Bennett).

Presenting content through the use of technology and software may be used to engage students in learning the content through interactive games, and the data from these platforms provides the educators with information about areas of weakness in the students (Bennett). Teachers also utilize programs like PowerPoint or movies to present content as well (Bennett). Independent reading and work allows the teacher to present the content, gauge the students understand, and can potentially motivate students to find a deeper level of understanding about a topic or subject (Bennett). Student presentations allow for the students to teach their peers about

a topic or subject, which the student may have gathered research through independent reading and work (Bennett). The "flipped classroom" method of presenting allows the teacher to give content to the students, such as PowerPoints or readings to view prior to class to allow more in-class time to be allocated for active learning (Bennett).

## Standards and Objectives

Standards and objectives ensure accountability for both the teacher and students (*What Are Educational Standards?*). Standards provide educators with what their students need to know and be able to do (*What Are Educational Standards?*), while objectives are statements, which clearly describe what the learner will know or be able to do (Lanning).

*The Glossary of Education Reform* defines standards as "a concise, written description of what students and expected to know and be able to do at a specific stage of their education or what students should know by the end of a course, or grade." Standards may vary in content, purpose, and design across the United States, but each state's respective standards have communalities across the board (*The Glossary of Education Reform*). The commonalities include subject areas, learning progressions, educational goals, and content (*The Glossary of Education Reform*). Standards are formed by the federal government as a way to prepare students for life after their K-12 education (*What Are Educational Standards?*). States and districts use these standards to form their curriculum (*What Are Educational Standards?*).

*The Glossary of Education Reform* defines objectives as "brief statements that describe what students will be expected to learn by the end of the school year, course, unit, lesson, project of class period." Objectives may use varying terminology and structure for each individual school and be seen in a classroom as descriptive statements, "I can" statements, or "students will be able to" statements Objectives are being used in evaluations as a way to measure student

growth in the classroom For educators, standards and objectives are used to determine the level of proficiency and the performance level of their respective students (*The Glossary of Education Reform*).

## Learning Resources

Learning resources or teaching materials are the resources used to deliver instruction, and enhance the level of student understanding (Voltz et al.). Learning resources aid in applying the concept, the student's level of motivation, promoting critical and creative thinking, and having fun while learning (*Importance of Learning Materials*).

Activities in the classroom promote student engagement and may be seen in peer instruction, debate, role-playing, or creating scenarios or simulations (*Importance of Learning Materials*).For educators to utilize activities effectively, they should know the learning standards and objectives, and the instructional outcome of the activity.

Materials in the classroom are textbooks, workbooks or sheets, manipulatives like globes, videos, software, internet resources, and are seen as add-ons to instruction (Voltz et al.). A common issue with materials is the cost associated with them as schools or districts may have limited funding for new textbooks or workbooks for all their students (Voltz et al.).

## Learning Structure and Pacing

Learning structure is the way the lesson is planned, and pacing is the way an educator distributes the content (Simmons). For an educator, the ability to accurately structure and pace their lessons for the level of their students is vital (Simmons). Students who receive information too quickly may not perform as well as a student who receives the information at the correct intervals (Simmons). Educators should be able to determine the amount of time they will have to

teach the content, the objectives of the lesson, questions they will ask, and the transitions from one content area to another to correctly structure and pace their lessons (Simmons).

## Rigor of Lessons

Rigor in education is described as the measure of understanding or the work that challenges the students' thinking in a new way, in turn, educators must determine the level of rigor when planning for instruction (Sztabnik). For students, more rigorous lessons may better prepare them for college-level courses (Wignall). For educators, the use of rigor in the classroom requires the educator to plan their lessons with higher thinking questions, the academic relevance of their lesson, and at an appropriate level of challenge for their students (*The Glossary of Education Reform*).

## Assessments

In educational practice, assessments are a variety of methods or tools that educators use to evaluate, document the academic readiness, learning progress, skill acquisition or educational needs of students (*The Glossary of Education Reform*). There are three generalized purposes for assessing students, (1) of learning, (2) for learning, and (3) as learning (Kampen). Educators should ask themselves why they are giving an assessment, what they plan to do with the results, what will the teacher learn from the assessment, and how to present the assessment to their students (Kampen). While assessments are an important part of education, the use, frequency and if they are beneficial or harmful to the students is something educators must determine (*The Glossary of Education Reform*).

Table 3: Types of Assessments (Kampen)

| | |
|---|---|
| 1. Of Learning | ● find out what the students have learned<br>● grade-based, and can be exams, portfolios, final projects, or standardized test<br>● summative, norm-referenced, or criterion-referenced |
| 2. For Learning | ● provide the teacher with a "snapshot" of the student's learning and understanding while teaching<br>● formative or diagnostic assessments |
| 3. As Learning | ● actively involves the students in the process<br>● teach critical thinking skills, problem-solving, and as encouragement to the students<br>● ipsative, self, or peer assessments |

## Students' Role in Effective Teaching

While teachers are evaluated on their effectiveness, students also play a role (Iversen et al.). Having students lead the lesson, their ability to problem solve, and the work the students do, all contribute to their teacher's evaluation rating (Iversen et al.).

In 2015, student lead lessons became a section of the evaluation rubrics (Iversen et al.). Student lead lessons allow students to approach learning in a format that is best suited for them ,focus shifts from the teacher to the learner and the learning, and increases student motivation (Iversen et al.). Student lead lessons suggest that using this practice may assist students into "knowledgeable producers", have control, ownership, accountability over their education, and allow students to utilize their educator's as a facilitator and resource (Iversen et al.).

*Marlborough News*, in Los Angeles, California, article "Why Is Problem Solving Important in Child Development?" reports that problem solving skills can improve academic performance, build confidence, prepare students for and their future. The students' ability to

problem solve allows for them to be prepared to deal with larger challenges as they mature. Problem-solving skills teaches the students to identify the problem, brainstorm possible solutions, test these solutions, and analyze the results. While it is the job of the teacher to teach the skills to problem solve, the act of problem solving is in the hands of the students (Marlborough News).

*The Glossary of Education Reform* classifies student work as "assignments, products, and projects that are visual representation of what the student has learned." Teacher's use student work as way to determine if the content was clearly understood, or if the content should be re-taught (*The Glossary of Education Reform*). Teacher's may use the students' work to display in the classroom to provide insight to educational leaders that the content taught was well received and the students understand (Anderson). For observations, student work is a visual representation of whether the teacher was effective or not (Anderson).

*Classroom Management*

*The Glossary of Education Reform* defines classroom management as "the use of skills and techniques for teachers to keep students organized, focused, and academically productive during class". Classroom management techniques may include how students enter the class, what students do upon entry, how the students transition from one task to the next, and non-verbal cues from the teacher to the student (*The Glossary of Education Reform*). Classroom management also includes a teacher's ability to manage student behavior, the environment of the classroom, the teacher's expectation of their students and ability to motivate students, and the culture of the class (*The Glossary of Education Reform*).

## Managing Student Behavior

The teacher's ability to manage student behavior begins with an effective classroom management strategy (Hagood). Although outside factors relating to students, like problems at home, low self-esteem, and mental health challenges, can attribute to poor student behavior (Hagood). For teachers to effectively manage student behavior the expectations of the students should be established with involvement from both students and teachers (Hagood).

## Classroom Environment

Creating a positive environment allows students to feel like they belong, trust each other, and aid in their own learning by overcoming challenges, and asking questions (Young). Like student behavior, outside factors can affect the overall environment of the class (Young). The ability to create a positive classroom environment by the teacher, includes several elements (Young). These elements are (1) if the students are on-task and focused for a majority of the class period, (2) how often behavior issues arise in the class period, and (3) what is causing the behavioral issues (Young). An educator may also utilize some of the elements to create their classroom's culture into an environment where students feel safe to learn and grow (*Positive Classroom*). To create this culture, the educator may implement strategies that turn problems into teachable moments, change the way the classroom is arranged, chat with their students, and assign responsibilities to the students for daily task *(Positive Classroom).* The teacher's role in maintain a positive classroom environment and classroom culture can vary in difficulty day-to-day.

## Expectations and Motivating Students

Expectations of students and motivating those students to learn are both important for effective teaching. The teacher's expectation of their students are ideas that the teacher has about

the potential achievement of their students (Rubie-Davis). While the teacher's ability to motivate their students, allows the student to attain greater knowledge of the content (Johnson, 46).

The expectations a teacher has about their students can determine the level and type of instruction the teacher will utilize for the content being taught (Rubie-Davis). A teacher's expectation of individual students, although biases may occur, are typically accurate and these expectations of their students have limiting effects (Calarco, PAGE).

To motivate students, teachers need to know who their students are, set realistic performance goals, give praise and constructive criticism, and allow the students to control their education (McDaniel). One of the struggles an educator may have when motivating their students are external factors, like home life, the student's ability to comprehend the content, and their peers (Johnson, 46).

**Current Evaluation Systems**

Across the United States, each state has their own evaluation rubric and each rubric is based off of different methods to determine the final score. Three of those methods are the Value-Added Model, Teacher Advancement Program System for Teacher and Student Advancement, and the Peer Assessment and Review Model. Each model has differing data, scoring options, and content.

*Value-Added Model*

Value-Added Model, or VAM, is used to measure the impact of a teacher on a student's achievement, without looking at the student's own ability, home environment, previous schools and the amount of influences from the student's peers (Opper). The goal of VAM is to provide educators and policymakers a clear comparison from teacher to teacher regarding how much information a student learned within a year. VAM takes the growth of individual students and

uses that growth or decline in growth to determine if a teacher educated the student correctly. VAM does not account for the effectiveness of the teacher. Linda Darling-Hammond, the Charles E. Ducommun Professor of Education Emeritus at Stanford University and founding president of the Learning Policy Institute, theorizes that this model is not appropriate as the primary measure for evaluating individual teachers but would be useful in looking at teachers as a group and determine the best teaching practices (Opper).

*Teacher Advancement Program*
*System for Teacher and*
*Student Advancement*

Lowell Milken, the founder and chairman for the National Institute for Excellence in Teacher (NIET) created the Teacher Advancement Program System for Teacher and Student Advancement, or TAP, in 1999 (*The TAP System*). TAP Evaluation and Compensation Guide provides information about the TAP program. TAP was designed to be a comprehensive approach to continue building excellence in education and grow student achievement, and to improve the practice of teachers which improves student achievement (Daley and Kim).TAP is used in school that are high-needs and/or very diverse in student population (Daley and Kim).

There are four core elements of the TAP system are: (1) career advancement, (2) ongoing applied professional growth, (3) instructional focused accountability, and (4) performance-based compensation (Daley and Kim). The first element allows teachers the option to pursue different positions in the educational field, becoming mentor or master teachers, based on abilities and accomplishments (Daley and Kim). As the teacher continues to grow, so does their role in their position (Daley and Kim). The second element is ongoing applied professional growth (Daley and Kim). When TAP enters a school, the program will change the schedule to allow for

meetings where teachers examine student data, plan as a group, and learn instructional strategies(Daley and Kim).

The third element is instructional focused accountability (Daley and Kim). Numerous members of the school's staff observe teachers in the classroom multiple times per year (Daley and Kim). The multiple evaluators, who look at multiple data sources, and provide timely and manage feedback to the teachers (Daley and Kim). Teachers are evaluated on four different categories: (1) instruction, (2) planning, (3) the classroom environment, and (4) professional responsibilities (Daley and Kim). These categories are ranked on a one to five scale, one being significantly below expectations or unsatisfactory and five being significantly above expectations or exemplary (Daley and Kim). TAP is similar to The Era of Development/Reflective Models (Marzano et. al, *Coaching Classroom Instruction*).

Table 4: Teacher Advancement Program Categories (Daley and Kim)

| Category | Overview |
|---|---|
| 1. Instruction | Standards<br>Objectives<br>Motivation of Students<br>Presentation of Content<br>Lesson Structure<br>Lesson Pacing<br>Activities and Materials<br>Questions<br>Academic Feedback<br>Student Grouping<br>Teacher's Knowledge of Content<br>Teacher's Knowledge of Students<br>Thinking and Problem Solving |
| 2. Planning | Instructional Plans<br>Work of Students<br>Assessment Types |
| 3. Environment | Student Expectations<br>Behavior Management<br>Respect |
| 4. Professional Responsibilities | Staff Development<br>Instructional Supervision<br>Mentoring<br>Community Involvement<br>School Responsibilities<br>Professional Growth<br>Reflection |

*Peer Assessment and Review Model*

Peer Assessment and Review Model, or PAR, allows for the faculty to be in charge of the quality of teaching. Northern Michigan University's Center for Teaching and Learning states that the purpose for PAR is to use both formative and summative reviews of the educator (*Peer Assessment*).The formative review aids in developing and improving teaching, while the summative reviews are used for judgments, contract renewals, or promotions (*Peer Assessment*). PAR is most effective when it is fair and linked to an agreed evaluation process (*Peer Assessment*). The process of the evaluation should ask questions about who gets evaluated, the frequencies of the evaluation, what standards are used to evaluate teachers, how will differing

approaches to teaching be reviewed, and how is the evaluation of content different from the delivery versus the design of content be handled (*Peer Assessment*). PAR provides educators with ways to improve, along with providing information to educational leaders about the educators overall job performance (*Peer Assessment*)

**New Evaluation Ideas**

The New Teacher Project (TNTP), a national non-profit founded by Wendy Kopp, addresses the issues of teacher shortages and quality across the country. The case study, *Teacher Evaluations 2.0,* provides significant information regarding the changes that need to be made, along with new ideas about what elements are considered most important to be evaluated on (*Teacher Evaluations 2.0*).

TNTP has a set of guiding principles to aid in the development of great teachers and how evaluations develop these teachers. The first principle is that all children can master academically rigorous material, regardless of their socioeconomic status. This principle requires the teacher to believe in their students and set attainable targets for the students to reach. The second principle is that the teacher's primary responsibility is the student's learning. The third is that what the teachers contribute to their student's learning can be seen and measured. The fourth states that evaluation results should aid in professional development needs of the teacher as an individual. The fifth declares that evaluations should play a major role in personnel decisions, meaning that consistently poor evaluation scores result in more professional development or termination, while growing scores results in benefits and compensations. The final is that no system is perfect but developing systems that are better than the current system will be an improvement (*Teacher Evaluations 2.0*).

TNTP has also laid out six design standards for new methods of evaluations. The first is an annual process that recommends the teacher be evaluated yearly, no matter their standing in the system. Second, expectations should be clear, but also, rigorous. The third involves having multiple measures of performance, with a large portion of the measurement looking at the teacher's impact on the student's growth. The fourth is the need for multiple ratings that are between four and five numbers on a scale to give better descriptions of effectiveness. The fifth standard supports providing regular feedback, which allows for observations to happen numerous times throughout the year, and for the feedback to be constructive and critical. Finally, the outcomes of the evaluations are crucial, the data produced should be a key factor in employment decisions (*Teacher Evaluations 2.0*).

TNTP lays out the basic functions of what the evaluations should do including: (1) provide regular feedback to teachers to allow them to grow as professionals, (2) give schools the information needed to build the strongest instructional team possible, (3) Allow districts to hold school leaders accountable for supporting teacher's development and, (4) focus everyone in the school system on keeping every student on trac to graduate from high school ready for success in college or a career (*Teacher Evaluations 2.0*).

### *The National Institute for Excellence in Teaching*

The National Institute for Excellence in Teaching (NIET) advises that evaluations should fulfill two related purposes: personal growth and accountability (NIET). Through the evaluation process, teachers will understand where they need more assistance from professional development to become more effective, along with providing teachers with feedback based on their job performance (NIET).

*The National Council of Teacher Quality*

The National Council on Teacher Quality (NCTQ) goal for teacher evaluations is that the evaluation provides a valid measure of teacher quality, keep strong teachers in the classroom, encourage consistently less effective teachers to leave the classroom, help all teachers improve, recruit new effective teachers, have gains in student learning, and other positive student-based outcomes (Putman, Ross and Walsh).

NCTQ report *Making a Difference: Six Places Where Teacher Evaluation Systems are Getting Results* written by H. Putman, E. Ross, and K. Walsh, states that almost all teachers were rated satisfactory for their evaluations. NCTQ looked at six different school districts where changes are being made within the evaluation process with positive results. The six school districts from the "Making a Difference: Six Places Where Teacher Evaluation Systems are Getting Results." have commonalities in the structure of the evaluation systems. Each of the six systems use multiple measures, student surveys, objective measures of student growth, a minimum of three rating categories, annual evaluations and observations of all teachers, professional development based on evaluation findings, and written feedback after each observation. While each system has varying weights for each component, they have found success in using these findings from the evaluations to make personnel decisions The findings about new ideas for evaluations are grand and require effort by all personnel in each school system, but the overall payoff is greater (Putman, Ross and Walsh).

## Dallas Independent School District

Superintendent Mike Miles implemented the Teacher Excellence Initiative (TEI) in 2014 for the Dallas Independent School District (DISD), and this system is still in effect under the new Superintendent Michel Hinojosa. TEI has seven evaluation ratings, teachers who earn one of the

seven combined with previous year's ratings, and other evaluation processes, determine the pay levels. Teachers may earn up to $100,000 per year, $90,000 in salary and up to $10,000 in bonuses, within six years.

Teachers are evaluated on classroom performance, students' achievement, and students' classroom expectations. They must also go through additional reviews to reach a higher level of pay. The top 30% of teachers in their peer group, with a minimum of three years of teaching, and meet other criteria are applicants for increase in pay. Teachers are formally observed multiple times a year, but also will have administrators pop-in to their classrooms (Putman, Ross and Walsh).

**District of Colombia Public Schools**

Chancellor Michelle Rhee implemented the IMPACT Evaluation System in 2009 for the District of Columbia Public Schools (DCPS), and this system is still in effect under Interim Chancellor Amanda Alexander. IMPACT has five evaluation ratings, teachers who earn the highest of the five ratings, and teach in targeted schools, along with other criteria will determine their pay scale ranking and receive an annual bonus. Teacher's may earn up to $139,126 per year, $114,126 in salary, and up to $25,000 in bonuses, with a minimum of nine years of experience.

DCPS has created systems to aid in teacher improvement, they provide feedback with high stakes being attached, professional development to allow teachers to improve, additional and additional practicum hours. The district also requires the new principals to take four hours of online training to ensure proper evaluation techniques. DCPS has adapted their system to include: (1) a new modified VAM percentage which was lowered from 50% to 35%, (2) an updated observation rubric allows for flexibility and is more streamlined, (3) students in third

through twelfth grade provide surveys about their teachers, which is accounts for 10% of the teachers overall rating (Putman, Ross and Walsh).

## Denver Public Schools

Superintendent Tom Boasberg piloted the Leading Effective Academic Practice (LEAP) for the 2012-2013 school year for Denver Public Schools (DPS), the system was used across the district for the 2013-2014 school year. LEAP has four evaluation ratings, this system does not have an impact on salary, it does provide bonuses for teachers who work in high-need schools, hard-to-staff subjects, and receiving a high evaluation rating.

Teachers in DPS, who earn effective ratings are allowed to apply for leadership positions, which increases their salary by $5,000. Teachers in the leadership positions can stay in the classroom, and use the districts Framework for Effective Teaching to coach and evaluate their peers. The Framework for Effective Teaching allows new teachers more opportunities for improvement, coaching on teaching strategies, along with feedback (Putman, Ross and Walsh).

## Newark Public Schools

Superintendent Cami Anderson started The Framework for Effective Teaching for the Newark Public Schools (NPS) in 2012. The Framework for Effective Teaching was continued under Superintendent Christopher Cerf until 2018, along with the new Superintendent Roger León. The Framework for Effective Teaching has four rating categories. Educators for NPS, may receive up to $5,000 as a bonus each year, pending their evaluation score.

When The Framework for Effective Teaching began, NPS trained the educational leaders on the language of The Framework. The educational leaders were trained on what to look for when observing, and how to reliably rate their respective educators. NPS central office creates monthly reports that are used to provide educational leaders with information regarding their

progress in completing evaluations, and tracking the integrity of the scores compared to other schools in the district. Each summer, the educational leaders of NPS attending additional training to insure proper evaluation techniques and greater understanding of the evaluation and observation processes. NPS also allows for their educators to rebut their evaluation rating.

When The Framework for Effective Teaching began the student achievement rate has declined, but allow for the system to work, NPS saw growth in student achievement and students overall English achievement ratings exceed levels prior to 2012 (Putman et al.).

## New Mexico Public Education Department

Governor Susana Martinez and State Education Secretary Hanna Skandera began the NMTEACH Evaluation System in 2013 for the New Mexico Public Education Department (NMPED), NMTEACH is still in effect under Governor Martinez and the new State Education Secretary Christopher Ruszkowski. NMTEACH has five evaluation ratings, and allows each individual district, within the state of New Mexico, to set their own pay scales.

New Mexico is the only state that that requires specific percentages in their evaluations. There are five total components (1) student growth, (2) observations, (3) professionalism, (4) student surveys, and (5) teacher absenteeism. The use of teacher absenteeism; New Mexico is the only state to use this in their evaluation percentages; is 5% of the teachers overall score. Although, absence that fall under the Family and Medical Leave Act, bereavement, jury duty, military leave, professional development, religious leave, or coaching are excused, and each teacher has six days that are also not included. In the case a district reports six days of a teacher being absent, that teacher will still receive the full 5%, but if a teacher is to miss more than six days they will be docked on their overall evaluation score.The state also requires educator

preparation programs to collect and report raw data in reference to the performance and effectiveness of incoming teachers (Putman, Ross and Walsh).

## Tennessee Department of Education

Governor Bill Haslam and Commissioner Kevin Huffman implemented The Tennessee Educator Acceleration Model (TEAM) in 2011, TEAM is still used under Governor Haslam and Commission Dr. Candice McQueen. TEAM has five evaluation ratings, and allows each district within the state to provide compensation to teaching based on additional roles and responsibilities, hard-to-staff schools and subjects, and based on teacher evaluation ratings.

Under TEAM, the number of times a teacher may be observed during the year is determined by the prior year's performance and the type of license they hold. New teachers may be observed six times, while more experienced teachers are observed up to four times a year, and highly rated teachers are formally observed once, but will experience multiple walkthroughs by administration. TEAM is fully integrated into the state's teacher preparation, licensure, support and dismissal systems. The teacher preparation program is used to collect data on the performance and effectiveness of graduates from the program. Teachers who are tenured and receive a low rating may be put on probation until they receive two years in a row of higher ratings. Teachers within the state may also be dismissed from their position for ineffective ratings on their evaluations (Putman et al.).

## What Educational Leaders Need To Know

David DeMatthews, a professor in Department of Educational Leadership and Policy at the University of Texas, Austin, wrote the article *Getting Teacher Evaluations Right: What Principals Need to Know* discusses how educational leadership can use the data from the

evaluations to improve the quality of instruction, better support the teachers and, grow the students.

DeMatthews' notes that principals are responsible for improving the teaching and learning at their individual school, but this task in itself can be daunting for them. Principals are limited in the amount of time they are able to spend on each teacher's observation and providing feedback to the teachers (82). The methods of evaluations are changing and require constant training (88). Principal's may lack content knowledge of the class in which they are observing, which can negatively affect the validity of the evaluation (85). Principals are also no longer teaching, and do not have a full understanding of the newest instructional methods being used by the teachers (85).

For educational leaders, teachers, and the student to receive the highest return from the evaluations, the school leaders have to be in-tune to the happenings of the school (85). DeMatthews discusses five steps that can be taken to achieve this: (1) set the course, (2) allow for practice, (3) provide high-quality professional development, (4) evaluating teachers, and (5) anticipate change. Even following the five steps, principals should also advocate for their schools and be aware of any new policy changes and how those changes will affect the school community (Wakamatsu).

Table 5: DeMatthew's Steps for High Returns on Evaluations

| Steps | Educational Leaders' Task |
|---|---|
| Step 1: Setting the Course | ● Allow teachers to feel responsible for the student's learning<br>● Understanding of best methods for high-quality instruction |
| Step 2: Allows for Practice | ● Create an environment where teachers are open to share their thoughts about instructional strategies<br>● Allow teachers to collaborate with others to find the best methods for delivery of content |
| Step 3: Providing High-Quality Professional Development | ● Provide professional development that benefits the entire staff, or sections of the staff is more beneficial to the school community overall |
| Step 4: Teacher Evaluations | ● Understand that pressure that the evaluation put on the teacher<br>● Remain unbiased during the process |
| Step 5: Anticipate Change | ● Advocate for their schools and be aware of any new policy changes<br>● Understand how those changes will affect the school community |

**Why Evaluations Are Necessary**

Evaluations are necessary for education because they provide information about the effectiveness of teachers in the classroom (Sedlis). Evaluations allow for educational leaders to identify what educational practices work for maximizing student learning, along with finding ways to improve student learning (Giancola). Each evaluation should provide definitions of clear, rigorous performance expectations to teachers (Sedlis). They should use objective data and provide feedback on improvements to be made (Sedlis). Evaluations also provide districts with information about teachers who are high-quality and are reach the student learning outcomes as provided by state and federal laws (Sedlis).

*Visual and Performing Arts*
*Educators and Evaluations*

Visual and performing arts (VPA) educators teach a range of courses to students, including but not limited to, visual art, dance, music, and drama. Each subsection of the VPA has many different areas to explore and require specific content expertise. VPA educator's job is to give students enough baseline information to make knowledgeable and informed decisions about the VPA.

Arizona has the Arizona Framework for Measuring Teacher Effectiveness (AFMTE) which uses data, math and reading scores, and other functions to determine the effectiveness of their teachers. Per the Arizona Alliance for Arts Education (AAAE), the tools used to measure effectiveness are unfair to teaching the VPA. The data suggested to use in the AFMTE does not prove effectiveness in VPA teachers. According to the AAAE, the use of math and reading scores from standardized test, like in the VAM does not accurately portray and content knowledge obtained by the students in any VPA course. The AFMTE also takes into account the methods of student assessment, which varies greatly across VPA classrooms. The AAAE has made recommendations to the AFMTE to allow for a fairer evaluation system of VPA educators.

Table 6: Arizona Alliance for Arts Education's Recommendations

| |
|---|
| Allow varied proof from teaching and student learning, which is related to content area. |
| Provide framework for a working relation between educational leaders and VPA educators, which includes clear communication and understanding on both sides. |
| For the AFMTE to allow for educational leaders and VPA educations to develop comprehensive assessments and a form of cohesive reporting. |
| The Arizona Department of Education to create a framework which guides, and assessment system used for VPA courses. This framework will take into account the districts with better VPA programs versus those without and allow for collaboration across the districts. |

Ryan Shaw, an assistant professor of music education at Michigan State University's College of Music, stated that over the history of teacher evaluations, VPA educators have always been an afterthought, even with No Child Left Behind, which has the VPA as core subjects. The AAAE has valid recommendations for proper methods used to evaluate VPA educators, that could alter the course of evaluations across the United States, but it will require a lot more conversations and understanding across all parties.

## Assessing Student Achievement

Race to the Top (RTTT) has a section related to non-tested grades and subjects for analyzing at student achievement and growth (Gates et al., 163). This sections states that alternate measure for student learning and performance can be measured using pre and post testing scores, students' performance on English language proficiency assessments, and other measures of student achievements that are rigorous and compatible across classrooms (163).

How VPA educator's asses their students change from one teacher to the next. In a visual arts class, students have the capability to turn in completed works, and be graded on a rubric (167). This provides tangible evidence for assessment and to measure each student's content knowledge, to an extent, each student's personal ability must be factored into the grading by a visual arts teacher (167). While one student may excel and create phenomenal work, another student will try their hardest and it will not be comparable to the first student (168). While the performing arts tend to be more observational when assessing (165). Using the observation method for the performing arts allows the teacher to see or hear the achievement of the students (165).

**Dance Educators**

VPA education provides students with skills such as: critical thinking, communication, collaboration, creative problem solving social and emotional development, career readiness, civic enjoyment, equitable opportunities, and academic success (Benson et al.).Along with the numerous skills that VPA education provides students, dance education also uses the three domains of learning: (1) cognitive or thinking, (2) affective or emotional, (3) psychomotor or kinesthetic (Patterson). Dance educators should possess an ability to converse in the language of dance and have an understanding how dance, as an art form, can be used as a means for communication (Schmid). They must also be knowledgeable with the science of movement, and not cause any physical harm to their students (Schmid, "Dance Entry Level Teacher Assessment"). Dance educators are also responsible for their curriculum, and in some areas creating it to the highest quality (Fowler and Little).

*Educating Dance Educators*

In 1986 there were only 250 colleges which offered dance as a major or minor, and ninety-two of these programs were in the health sciences, physical education, recreation and dance department while 158 were offered through a fine arts department (Hagood). In 2001 a total of 717 colleges offered dance as a major or minor, with 140 in the health sciences, and 577 in the arts (Hagood). The graduates from 2001 received bachelors or master's degree in the arts or the fine arts (Hagood).

*National Agenda for Dance Arts Education: The Evolution of Dance as an Art Form Intersects with the Evolution of Federal Interest In, and Support of Arts Education* written by Jane Bonbright, the executive director for the National Dance Education Organization (NDEO), provides the history of dance education at the collegiate level. Dance education was originally in

the physical education department of higher education programs for women. In 1926 at the University of Wisconsin/Madison was the first approved dance major. Until the 1970's a majority of university dance programs were still associated with women's physical education programs (Bonbright, *National Agenda,* 2).

Under the Educational Amendments of 1972, along with Title IX, and Equal Education Opportunity Act, the men's and women's physical education programs combined into a coeducational program. During this same period of time, dance became more defined, and was moved to the fine and performing arts programs. The shift of dance from physical education to fine arts was logical for three reasons: (1) arts where taught as academics, (2) artistic experimentation and performance were supported, (3) music, visual art, and theatre were already apart of the fine arts programming. With this shift, the pedagogy of dance changed, and future dance educators were being trained in creative and artistic processes which focused on creating, performing and analyzing dance (Bonbright, *National Agenda,* 2-4).

Charles Fowler, writer and advocate for arts education, and Aramita Little, dance scholar, publication "Dance as Education" notes that higher education in dance has two tracks the first being performance and the second education. While both tracks should have offerings of as many forms of dance as possible including but not limited to ballet, tap, jazz, modern, ethnic, ballroom, and folk dance, dance history and philosophy, stage craft, music for dance, a purview of all art forms, writing and notation for dance, performance, improvisation, and choreography (33). Dance education should also offer stage production, student teaching experience, pedagogy, an overview of children behaviors, and kinesiology in reference to dance (Fowler and Little, 34).

With the application of the dance course work, future dance educators must also be able to apply a variety of teaching method (Kahlich 146), which should come from the pedagogy

courses. Dance educators also use historical modeling or teaching what they were taught and how they were taught (Kahlich 138).

Additional coursework that could potentially benefit future dance educators would be an understanding of school finances, the political system behind education, the goals of educational leaders, their potential biases, the school values, how to create and effectively implement curriculum, assessments, and student learning outcomes (Kahlich 146). They must also know how to properly advocate for their position in education, use community resources, be able to understand cultural and gender diversity, and the role of an educator (Kahlich 146).

## Dance Entry Level Teacher Assessment

The Dance Entry Level Teacher Assessment (DELTA) was created in 2012 by the National Dance Education Organization (NDEO) and State Agency Directors of Arts Education (SAEDAE) (*DELTA*).DELTA was created to provide a measure pedagogical content knowledge (PCK) in dance education, along with supporting the teaching knowledge and skills of dance educators in reference to the increasing demands education (DELTA).The creators of DELTA were dance educators who worked for thirteen different states as representatives of the state's Department of Education (DOE), K-12 public school teachers, higher education educators, along with somatic educators and dance researchers (Schmid, "Dance Entry Level Teacher Assessment", 151).The creators took a quantitative approach, connecting teaching, evaluations, and educational policies (Schmid, "Dance Entry Level Teacher Assessment", 151).

DELTA's goal for new dance educators are: (1) understanding of content, skills and knowledge in which students are expected to know based on *National Standards for Dance Education,* the *Standards for Learning and Teaching Dance in Arts: Age 5-18*, and the *National Core Arts Standards*, (2) the development of content, skills and knowledge by the students in

dance which is developmentally appropriate, (3) knowledge of industry standards for learning and teaching dance, (4) measuring the knowledge and skills of student engagement, (5) be self-knowledgeable of pedagogic strength and weakness, and (6) be a lifelong learner and commit to continuous improvement (Schmid, "Dance Entry Level Teacher Assessment", 152).

DELTA is an assessment, which is used as one form of measurement in relation to competency of subject matter, and ensures that new teachers have knowledge and skills for teaching dance in the public-school setting, along with determining their readiness to enter the classroom (Schmid, "Dance Entry Level Teacher Assessment," 153).This standardized test supports the National Board of Professional Teaching Standards in reference to having the knowledge about the most appropriate ways to present subject matter to students (Schmid, "Dance Entry Level Teacher Assessment", 151).

DELTA's test development was done in several phases (Schmid, "Dance Entry Level Teacher Assessment", 153).The construction of the test is deemed valid and acceptable based on accordance's of the American Psychology Association, Nation Council on Measurement and Educational Standards for Education and Psychological Test (DELTA).Prior to states adopting or endorsing DELTA, as a means for certification of new dance educators, there must be evidence of the validity of the content, and assumptions for literacy and fluency within the test, be absent of biases, and measure what the assessment claims to do (Schmid, "Dance Entry Level Teacher Assessment").

DELTA test scores are reported and used to inform the test taker of their strengths and weaknesses, assist dance teacher preparation programs to test efficacy, inform state arts education departments about areas of need for future professional development, and provide

NDEO with information on entry level dance teachers to better create coursework for NDEO's online professional development (Schmid, *A Validity Study*, 11).

Based on field test data, DELTA is reasonable, valid, and reliable in measuring pedagogical content knowledge in dance (Schmid, *A Validity Study*, 12).The limitations are that there are only 350-500 examinees a year across the United States, which is a small data pool (Schmid, *A Validity Study*, 18).

DELTA is being used as a tool in higher education dance education preparation programs to better the individual programs coursework (Schmid, *A Validity Study*, 41). It also informs entry level teachers areas of strength, and where improvements need to be made (Schmid, "Dance Entry Level Teacher Assessment", 147). DELTA, as of 2018, is a mandate for new dance educators in Maine (158). An additional eight states, New Jersey, Delaware, Nebraska, Arkansas, Mississippi, Colorado, Utah and Georgia, are currently or are look at adopting or endorsing DELTA as a requirement for entry level dance educators (Schmid, *A Validity Study*, 193). DELTA covers ten categories and has up to thirteen different subcategories (NDEO).

Table 7: Dance Entry Level Teacher (DELTA) Assessment Content (*DELTA*)

| Categories | Subcategories |
|---|---|
| Dance Movement Science, Health and Safety | ● Kinesiology<br>● Somatic practices<br>● Movement safety<br>● Nutrition<br>● Healthy movement and teaching practices<br>● Health and wellness<br>● Injury prevention and care<br>● Physical, mental and emotional health |
| Dance Movement Science, Health and Safety | ● Kinesiology<br>● Somatic practices<br>● Movement safety<br>● Nutrition<br>● Healthy movement and teaching practices<br>● Health and wellness<br>● Injury prevention and care<br>● Physical, mental and emotional health |
| Dance Movement Practices | ● Dance practices and techniques of the world<br>● Vernacular and historical dance<br>● Genres and styles of dance<br>● Improvisation<br>● Creative dance<br>● Somatic practices |
| Choreographic Forms and Processes | ● Creating dance<br>● Choreographic elements and tools<br>● Traditions and innovation in artistic, choreographic and creative processes<br>● Somatic methods<br>● Incorporations of content from related fields, a variety of subjects, and experiences from diverse cultures and time periods |
| Historical, Cultural, and Contemporary Dance Studies | ● Dance history<br>● Dance education history<br>● Dance in society and culture<br>● Dances of the world<br>● Rituals and customs expressed in and through dance<br>● Context and origins of dance movement, styles and theories<br>● Integrated approaches for teaching dance history and contemporary dance studies |
| Dance Language, Literacy, and Critical Analysis | ● Dance vocabulary<br>● Dance and education terminology<br>● Writing about dance<br>● Oral communication<br>● Notation and motif writing<br>● Documentation<br>● Responding to dance<br>● Interpretation<br>● Comprehension and criticism<br>● Critical analysis<br>● Responsible use of information, resources, and technology |
| Dance Performance and Production | ● Performing dance<br>● Performance skills<br>● Performance documentation<br>● Industry standards for performance spaces<br>● Dance production elements including costuming, lighting, and sound design, and production technology |

Table 7, Continued: Dance Entry Level Teacher (DELTA) Assessment Content (*DELTA*)

| Categories | Subcategories |
|---|---|
| Pedagogical Theory and Practice | ● Principles of educational and dance theory aligned with pedagogical approaches<br>● Ethical reasoning and action (praxis)<br>● Curriculum design/instructional planning<br>● Pedagogical reflection;<br>● Classroom culture/classroom management<br>● Developmentally appropriate pedagogy<br>● Differentiation of instruction<br>● Intentional organization of instructional groups<br>● Knowledge and method of how dance relates, informs, connects and transfers to other subjects and disciplines<br>● Learning and practice theories; teaching methods/methodology |
| Physical Learning Environments and Instructional Resources | ● Opportunity-to-learn (OTL) standards<br>● Dance facilities and equipment<br>● Safety regulations<br>● Scheduling<br>● Optimal learning and teaching environments<br>● Instructional resources, strategies, aids, and experiences<br>● Technology. |
| Knowledge of Learner | ● Knowledge and application of human and artistic development (motor, physical, cognitive, social and emotional)<br>● Skills in uncovering student strengths, prior knowledge, learning preferences, gaps/misconceptions to apply in planning appropriate learning experiences;<br>● Significance of identifying diverse learning styles to adapt instruction;<br>● Knowledge of sequential instruction to maximize student learning within the scope of the standards;<br>● Knowledge and use of developmentally appropriate and culturally responsive instruction<br>● Skills in recognizing learner perspectives and how these are implicated in the learner's understanding of dance<br>● Knowledge of how students' interests, learning preferences, development and cultures influence learning<br>● Knowledge of exceptional and special needs |
| Assessment Literacy, Evaluation, and Reflective Practice | ● Teacher and student assessments<br>● Self-evaluation and goal setting<br>● Outcomes-based evaluation<br>● Data driven decision-making<br>● Real world, criterion-referenced assessment<br>● Adaptive/learner differentiated assessment<br>● Portfolio assessment strategies<br>● Critique and assessment methodologies for performance and production<br>● Formative and summative, formal and informal assessment methodologies<br>● Peer teacher/mentor observation<br>● Reflection<br>● Program evaluation<br>● Pedagogical inquiry as means to improve the teaching and learning processes.<br>● Physical Learning Environments And Instructional Resources |
| Physical Learning Environments and Instructional Resources | ● Opportunity-to-learn (OTL) standards<br>● Dance facilities<br>● Equipment<br>● Safety regulations<br>● Scheduling<br>● Optimal learning and teaching environments<br>● Instructional resources, strategies, aids, and experiences<br>● Technology. |

*Dance Educator's Collegiate Dance Education*

"The Analysis on the Role of Dance Education in College Education" written by Min Zhu stats that dance education is as valuable and important as academic courses at the college level (1192). The United States, dance, at the college level, is an art form, and seen as an important educational means to cultivate, educate students, and is deemed as irreplaceable within education (1193). At the collegiate level, dance students will learn about aesthetics, moral function, intellectual function, and athletic aspects of dance (1193-1194).

## Technique Courses

Merriam-Webster Dictionary defines technique as the matter in which technical details are treated (as by a writer) or basic physical movements are used (as by a dancer). Technique courses, such as ballet, modern, jazz, tap, and improvisation, allows for the dancer to perform more advanced skills, obtain and utilize proper muscle control and body alignment along with gaining kinesthetic awareness (Stephens). For dance educators, having a strong and correct technical background allows the educator to apply their knowledge of the technique to their students. Technique is not only focused on the correct physical execution of the steps, but also allows the dancer to gain confidence, and a means of expression (Stephens).

## Composition, Choreography, and Performance

When pursuing a dance degree, composition, choreography and performance are typical required courses to obtain a degree in dance. The performance course work may require students to perform at annual or semi-annual concerts, which are under the direction of the dance faculty. Performance is a vital part of the art of dance. Dance is created to be performed, just as any art form. Performing allows the dancers to show what they have learned, and how well they retain

information from rehearsals. Gayle Kassing, an author and educator for dance, defines dance composition as

> learning how to make a dance. During the dance composition process you explore a movement idea by creating dance movement or selecting steps in some dance genres, then you manipulate these elements and materials of dance into movement modules of various lengths to compose a dance. To understand how to use your tools for composition, you need to be familiar with choreographic design principles, structures, and devices. For a dance work to have solidarity and value, the choreography should connect to aesthetic principles that underlie art works.

Dance educators may use the information from a composition course to create their own choreography, or educate their student's on creating their own works.

Choreography is the art of symbolically representing dance (*Choreography*). Dance educators who have experience in creating choreography will apply the fundamentals learned in their composition class, and use those fundamentals to explore, analyze and gain experience in creating their own performance (*2020-2021*). Dance educators may use this knowledge and insight as a platform to create, and also as a way to allow their student's to show their own achievement levels in composition and choreography.

## Dance History

Dance History courses provide students with information regarding the impact of dance on society from primitive times to the present (*2020-2021*). Studying dance history allows the students more insight and understanding of dance today. Course work may include learning about different cultures, the dances of those cultures, how dance affected different societies, and how the technique(s) behind different styles has changed over the years.

## Music for Dance

Music for Dance focuses on the study of rhythm, accompaniment, and music resources for dance (*2020-2021*). Students who have taken a music for dance course, may have a better

understanding of how to count music, where to find music, and the basics of rhythm. Dance educators may use this information to educate their student's on counting and rhythm.

## Kinesiology

Kinesiology is the study of the principles of mechanics and anatomy in relation to human movement (*Kinesiology*). Dance educators, whom studied dance at the collegiate level, will use the information from this course to provide their students with principles of dance movement, analyzing the anatomy of the body is reference to dance, conditioning, and injury prevention (*2020-2021*). Using the information, educators may be able to provide better technique, rehearsals and choreography to their students (*2020-2021*).

### *Certifications*

The Merriam-Webster dictionary definition of certify is "to recognize as having met special qualifications (as a government agency or professional board) within a field". *The Status of Dance Teacher Certification in the United States* written by Jane Bonbright, the executive director for the National Dance Education Organization (NDEO), notes that one of the biggest concerns at NDEO is the certification of dance educators across the United States. Each state's requirement to teach differs, there are licensures, state certifications, vocational certifications and endorsements, and others that a dance educator may have to apply for to teach (Bonbright *The Status*).

A licensure is state mandated and can only be used within state limits (64). A state certification is issued by the independent state's department of education, and the applicant has to meet state standards for teaching in the public school within a certain subject matter, have a bachelor's degree or educational coursework in dance (64). A vocational certification is for a specialist within a field, a bachelor's degree may or may not be required, or the applicant must

have experience and additional coursework within education to meet state requirements (64). An endorsement is added on to an existing certification, that allows a teacher to teach outside of their specific field (64). Although an educator may have one of these accolades within a particular district or state, it is not always transferable to another (Bonbright *The Status*).

In 1994, states were revising their requirements for certification in dance, these revisions were geared to the pedagogical trends of higher education (65). The National Standards influenced a shift in pedagogy of dance in the higher education realm, for Dance Education along with the National Association of Educational Progress (65). The pedagogy began to be more focused on the creative and artistic process, problem solving, critical thinking, cultural, historical, social and artistic context of dance (Bonbright *The Status*).

The Dance Education Program and Certification Licensing System is working to support developing new teacher's knowledge and skills to better the overall welfare and safety of students (Schmid, *A Validity Study,* 6). Systems being used to allow for "high-quality" dance teachers are The Professional Standards for Dance in Arts Education, the Dance Entry Level Teacher Assessment, along with each state's own checklist to gauge for quality in new educators (Schmid, *A Validity Study,* 6).

## Qualifications

Dance educators must be held to qualifications that allow them to become effective or foster continued growth. Charles B. Fowler, a writer and advocate for the arts education, and Araminta Little, a dance scholar, wrote *Dance as Education* in 1977, although a dated source, the book provides a framework for what qualifications a dance educator should have. Fowler states that dance educators should be one of the following: certified, have a degree or minor in dance,

or be competent in dance with a likeness to education. Dance educators should also have knowledge of all forms of dance and be able to build quality curriculum (31).

*Curriculum Building*

In 2014 the National Core Art Standards were released. The National Core Art Standards are a set of K-12 standards for the visual and performing arts. Fourteen states and the Department of Defense Education Activity adopted these new standards, up to twenty states revised their standards based off of the updated National Core Arts Standards. These new standards replaced the 1994 version, of which forty-nine states adopted. Each state chooses if and when to adopt or adapt the new standards on their own timeline (Zubrzycki).

Since curriculum, standards, and student learning objectives are not mandated by the federal government and are the responsibility of the state and local government (U.S. Department of Education), one can infer that dance curriculum can differ from one district to the next and not allow for any consistency. Dance educators should be able to build a curriculum that scaffolds and that is sequential (Fowler and Little, 24). *The Glossary of Education Reform* defines scaffolding as "a variety of instructional techniques used to move students progressively toward stronger understanding and ultimately, greater independence in the learning process." With the lack of consistency, dance educators are left to structure their own curriculum (Fowler and Little, 23).

*The Professional Standards for Dance in Arts Education*

The Professional Standards for Dance in Arts Education (PTSDA) was developed in 2005 by a committee from the National Dance Education Organization (NDEO), with revisions in 2007 and 2009, provides criteria of what a highly qualified dance educator is, and the standards that need to be met (Bonbright et al.). These standards are guidelines but can also be used for

discovering if a teacher is highly-qualified, per state standards (Bonbright et al.). PTSDA is dived into two sections, content and achievement standards and the portfolio checklist (Bonbright et al.). The first section is comprised of eight content and achievement standards, which address the four domains of skills and knowledge in dance (Bonbright et al.). The four domains are (1) mastery of dance content, (2) skills and knowledge in dance, (3) mastery of teaching and learning dance in relationship to education and community resources, and (4) mastery of reflective practices, research, student and teacher achievement and program evaluations (NDEO). The second section is the portfolio checklist where the teacher documents evidence to show their successful achievements of the above mention standards (Bonbright et al.).

Table 8: Professional Teaching Standards for Dance in Arts Education (Bonbright et al.).

| Standard | Application |
|---|---|
| Goals and Purposes of Dance Arts Education | Accomplished teachers set reachable goals for their students, using clear conceptions of how dance engages students in relevant life experiences (NDEO). |
| Knowledge of Students | Accomplished teachers demonstrate an understanding of the development of students from childhood through young adulthood in relationship to cognitive, affective, and kinesthetic dance learning. Teachers should recognize student interest, abilities, and needs in order to inform age-appropriate instructional decisions (NDEO). |
| The Content and Teaching of Dance | Accomplished teachers use their knowledge of dance to aid students in acquiring proficient so they can create, preform, and critically analyze dance made by self and others; and, interpret and evaluate works of art in dance (NDEO). |
| Learning Environments | Accomplished teachers establish cohesive learning environments in which students actively learn and create; and in which dance content and transformational thinking are valued (NDEO). |
| Instructional Resources and Strategies | Accomplished teachers utilize a variety of resources and research materials that enable the student to maximize learning. Students will be able to employ strategies as they learn about the diverse roles dance has played in history culture, society, theatre, and education (NDEO). |
| Collaboration with Stakeholders to Advance Dance Arts Education | Accomplished teachers collaborate with administration, fellow teachers, students, parents, school board members, and member of local educational agencies to improve schools through the advancement of knowledge and practice in dance (NDEO). |
| Integrating State and Community Resources to Support and Enhance the School Arts Curriculum | Accomplished teachers use available resources to enrich dance programs for the entire school community within the state (NDEO). |
| Reflective Practice: Research, Assessment and Evaluation | Accomplished teacher reflects on daily lesson and lesson execution through monitoring, analyzing and evaluating their teaching in relationship to student progression. Teachers research topics to expand the knowledge base in arts and education pedagogy (NDEO). |

*Dance Educators And Evaluations*

"Fair and Balanced Teacher Evaluation for Dance" written by Lynn Monson, the executive assistant for Arizona Dance Education Organization, states that are many issues with evaluations for dance educators (20). The evaluations should ultimately evaluate what and how information is taught in dance, making the teacher accountable for the variety of evidences used in the content of dance that is being taught (21). The evaluation should be fair and balanced, using multiple measures including valid dance assessments which show student growth and achievement, observations, working with other teachers, and professional development in dance (21). Professional development should relate to dance and the pedagogy of dance (21). The evaluators need to have knowledge of state and or national dance standards, how content is best delivered, pedological skills for dance, and method of assessments (21).

At the conference, *Charting the Course: Approaches to Teacher Evaluations for K-12 Dance Educators* in Albuquerque, New Mexico Lynn Monson formulated a report of the overall findings of the conference. Through the conference, attendees were reminded that all teachers need support and feedback to be as effective as possible, and that evaluations can aid in the growth of teachers (4). The application of the laws and guidelines for evaluations are not as agreeable, and this is in part to a blanket model of evaluations, or the evaluations not being specific to subject areas (4). Linda Darling-Hammond, a professor of education at Stanford University, notes that student learning standards, high-quality curriculum and assessments are necessary for high-quality teachers.

*Effective Dance Educators*

The same practices mentioned above in *Teacher Effectiveness* also apply here but proving effectiveness to educational leadership is a different challenge for dance educators (Habel et al.

32). To be effective, dance educators must have a deep knowledge of the content being presented, strong pedagogical skills, and a grasp on effective general teaching methods (Habel et al. 5). Karen Hahne, a teacher for the Los Angles United School District, created a chart for the NDEO conference: *Charting the Course: Approaches to Teacher Evaluation for K-12 Dance Educators*, which outline eighteen objectives that make for an effective dance teacher including:

1. Insure the health and safety of all students
2. Engage students
3. Include all students
4. Apply effective teaching strategies
5. Scaffold
6. Use multiple modalities
7. Constantly check for understanding
8. Maintain student involvement
9. Give useful and meaningful feedback
10. Respond to student needs
11. Provide a curriculum that makes sense and is transparent
12. Enable students to experience a balance success and challenge
13. Have a deep knowledge and understanding of dance
14. Relate dance to students' lives
15. Provide positive models
16. Do not allow student behavior to interfere with learning
17. Enable students to do extraordinary work
18. Monitor student progress overtime

Dance educators also need proper materials to be deemed as effective The location of the dance class should be in a space large enough to allow movement and be safe enough for the students and teacher (Fowler and Little, 23-24). The schedule of classes can also impact the effectiveness of an educator (Fowler and Little, 24). Dance class should be held on a regular basis, to allow for students to get a quality education, and at a length that allows for new material to be understood before time is over (Fowler and Little, 24). These materials can affect the dance teacher's ability to teach effectively (Fowler and Little, 24).

Dance educators must also provide opportunities for the students to develop their art, understand student's learning patterns, the physical capabilities of students, how to work with

faculty and staff within the school to allow for a consistent understanding of dance, and present content at a level that dancers and non-dancers can understand (Fowler and Little, 24-25).

# CHAPTER III

# METHODOLOGY

The purpose of this study was to determine the efficiency and integrity of dance teacher effectiveness evaluations, as well as to identify any bias found within these evaluation systems. The result of which will aid in determining the most accurate measures for educational leadership to know and understand about the structure of dance education for proper evaluations of dance educators. The study attempted to answer the following questions:

Q1 Are the practices currently in place to evaluate educators an effective tool for dance educators?

Q2 What do educational leaders need to know when evaluating dance educators?

The methodology chapter includes an explanation of methods used to prepare this research study, description of research instruments, and techniques used to analyze the data and outcome of the study. The researcher used two electronic surveys, which produced results that were analyzed quantitatively, as well as an interview, which provided responses that were qualitatively analyzed. This study intended to take a deeper look into the evaluation systems and processes used for dance educators and educational leaders in the United States public school system.

## Preparation of Study

Prior to conducting the surveys and interviews, this research project required approval from the Institutional Review Board (IRB). A formal narrative was submitted to the IRB for approval that included the purpose, methods, data collection and handling procedures, risk, and

benefits of the study, along with samples of consent forms for the dance educators and educational leaders. IRB also approved the research instruments or tools that were used for data collection. The IRB requested a revision of the recruitment material to be used as an alternative way to obtain information from interviews if unable to complete in person, as well as the consent forms for the survey participants along with interview participants prior to final approval being granted (Appendix A).

## Study Design

The researcher designed her study to provide insight into the process of evaluating dance educators. The researcher surveyed both dance educators and educational leaders about the evaluation methods within their own respective schools and districts. Dance educators and educational leaders used a survey platform, Typeform, to complete their respective surveys. The researcher also interviewed retired East Baton Rouge Parish School District Principal Madison Vidirine for data. The surveys allowed for the researcher to ask questions with limited choices and concise answers which allowed for quantitative data and be analyzed statistically. The interview allowed the researcher more detailed information that provided insight and open dialogue that couldn't be expanded on in the survey. The interviews were interpreted qualitatively, and the data to open-ended questions was analyzed thematically.

### *Instrumentation*

#### Dance Educators Survey

The survey for dance educators provided the researcher with insight about the age of the educator, length of time teaching dance, classes studied at the collegiate level, general information about the evaluation process at their school/district, and information that the dance educator deemed as valuable to be evaluated.

## Educational Leader's Survey

The survey for educational leaders provided the researcher with insight about the length of time in education, previous dance training, experience in the performing arts, and the evaluation process for their school and district.

## Interview with Educational Leader

The interview for educational leaders provided the researcher with insight about each leader's length of time in education, previous dance training, experience in the performing arts, their process for hiring an academic educator versus a dance educator, and their personal opinion on their evaluation system that is used in their respective schools or districts. The interview allowed for open-ended questions, along with a flow of conversation during the process which allowed the research more in-depth information.

### *Participants*

The participants were all working in the education field during the 2019 – 2020 school year. This research took place during the spring semester, from January to April of 2020. The researcher used social media, email, and telephone to communicate and recruit participants.

## Survey Participants: Educational Leaders

Educational leaders were considered to be the principals, administration, and instructional leaders within a school. The educational leaders were contacted via email about requesting their participation in the survey. The researcher sent forty emails to local Baton Rouge, Louisiana, educational leaders, along with additional educational leaders in the United States. There were a total of eight educational leaders that participated in the survey. The educational leaders provided

knowledge insight with their years in education and their thoughts on the evaluation system in use.

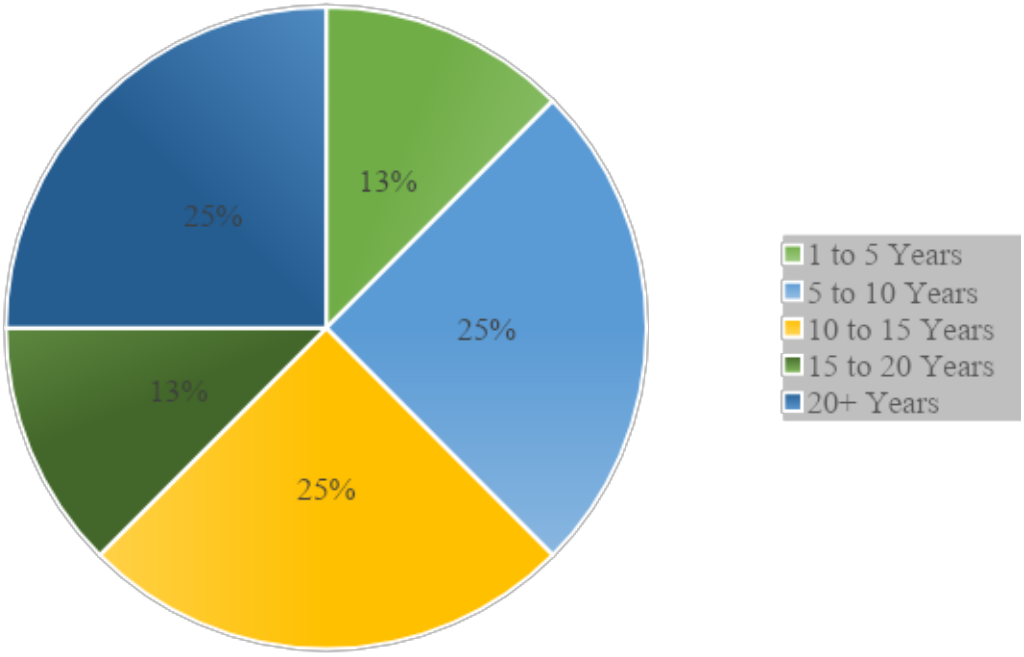


**Fig. 1.** Educational Leaders: Years in Education

## Survey Participants: Dance Educators

Dance educators were defined as those that teach dance in a public or charter school setting. The dance educators were contacted via email and social media groups specifically for dance educators. A total of eleven dance educators participated in the survey. The dance educators ranged in age (see fig. 2) and years teaching dance (see fig. 3) which provided the researcher with a range of information.

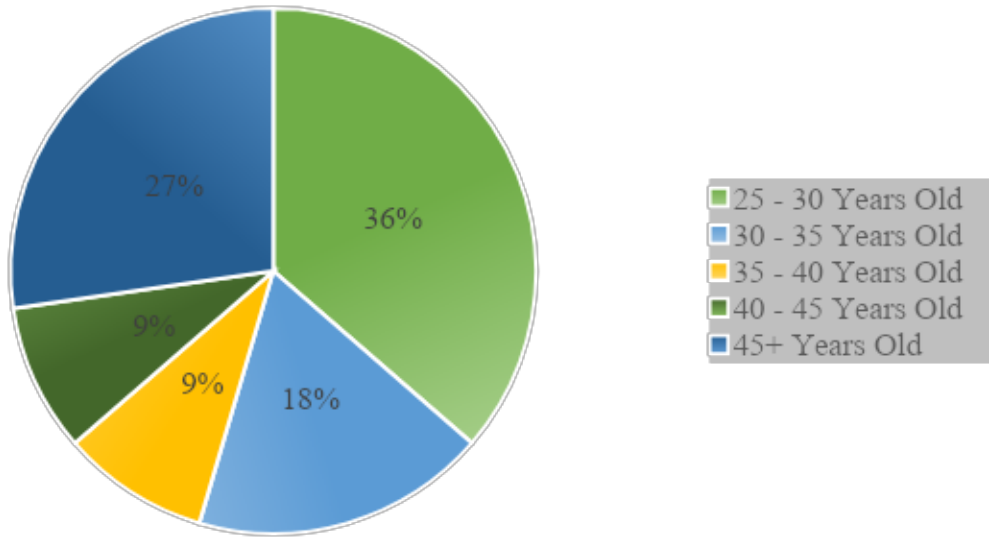


**Fig. 2.** Dance Educators: Age

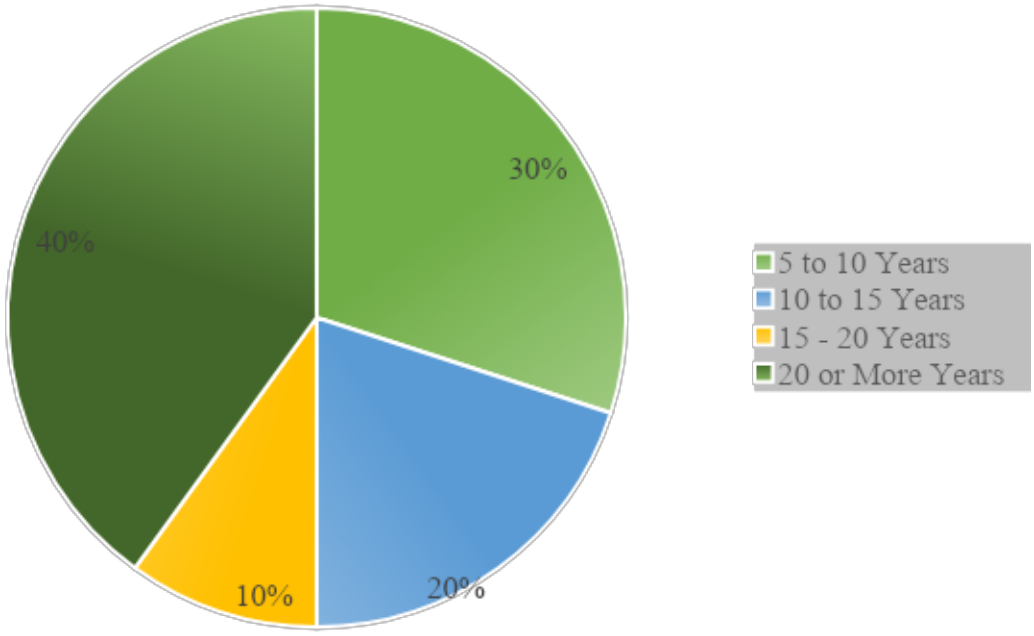


**Fig. 3.** Dance Educators: Years in Dance Education

**Summary**

In this chapter, the researcher discussed the context of this study and identified the methods used to gather and analyze the data. This study used two electronic surveys and an interview. One survey was used to identify dance educators' insights on their respective evaluations. The second survey was used to identify educational leaders' insights on their respective evaluations and depth of knowledge of dance education. The interview was used to identify educational leaders' insights on their hiring process, feelings about the evaluation rubric used, and their feelings on the evaluation rubric that is used to evaluate their dance educators. Using both qualitative and quantitative analysis of the data allowed for a clear understanding of the dance educators' and educational leaders' respective evaluation practices.

# CHAPTER IV

# DISCUSSION

As indicated in the Introduction Chapter, the objective of this study was to look deeper into the efficiency and efficacy of public-school evaluations in reference to dance educators. More specifically, the goal of this study was to promote educational leaders and dance educators to form better working relationships for a clearer understanding in dance pedagogy, classroom management, and the design of a dance education curriculum.

## Data Analysis

Two research instruments were used to collect data in this study. The researcher's decision to use surveys and interviews with educational leaders reflected a varied approach and an interest in expanding potential outcomes of the study. Both surveys and the interview questions can be viewed in Appendix B

### *Analysis of Evaluating Dance Educators: A Survey for Dance Educators*

The dance educator's survey was collected using an online survey platform, Typeform. The survey asked eleven questions, which were answered either by multiple choice responses or select all that apply. The dance educators were asked questions to provide the researcher with a baseline for her data. The dance educators provided their age (see fig. 2) their years in dance education (see fig. 3). The years in dance include private, public, as well as student teaching and assisting.

The educators provided their own level of study in dance, as the researcher wanted to know if the educators had received a degree in dance to provide information about licensing and teaching dance in a public school.

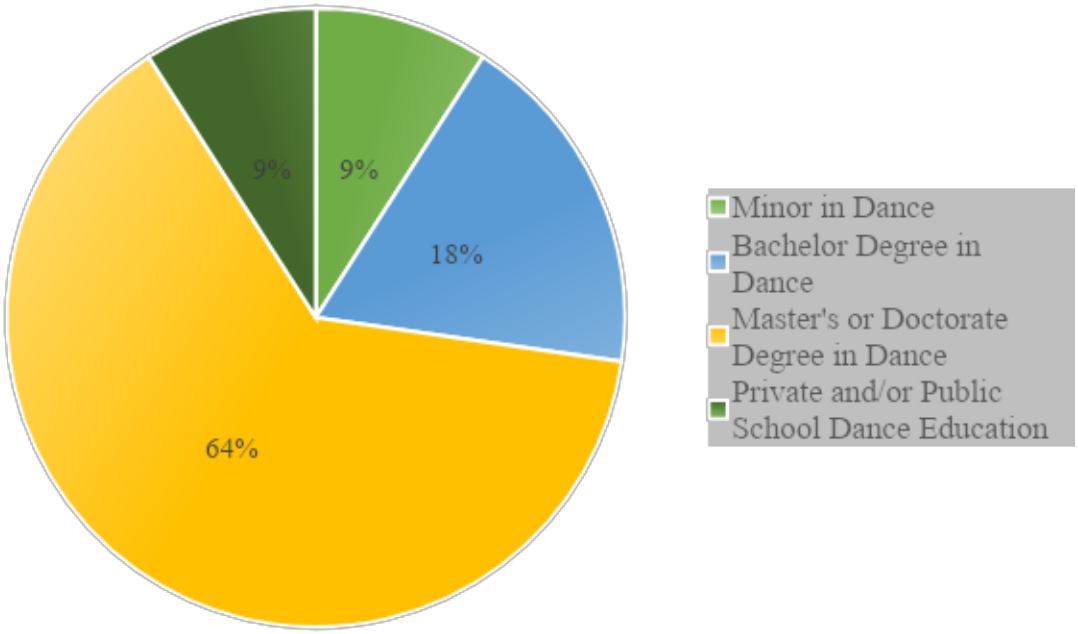


**Fig. 4.** Dance Educators: Highest Level of Dance Education or Training

Nine percent of the dance educators did not receive a degree in dance, although they have a bachelor's degree, they may not have a clear understanding of the pedagogy in reference to dance.

Those who had a degree in dance then provided the researcher with information of which classes they studied in their undergraduate and/or master's program. These findings allowed for the researcher to have a clearer understanding of the dance educators prior collegiate level of education.

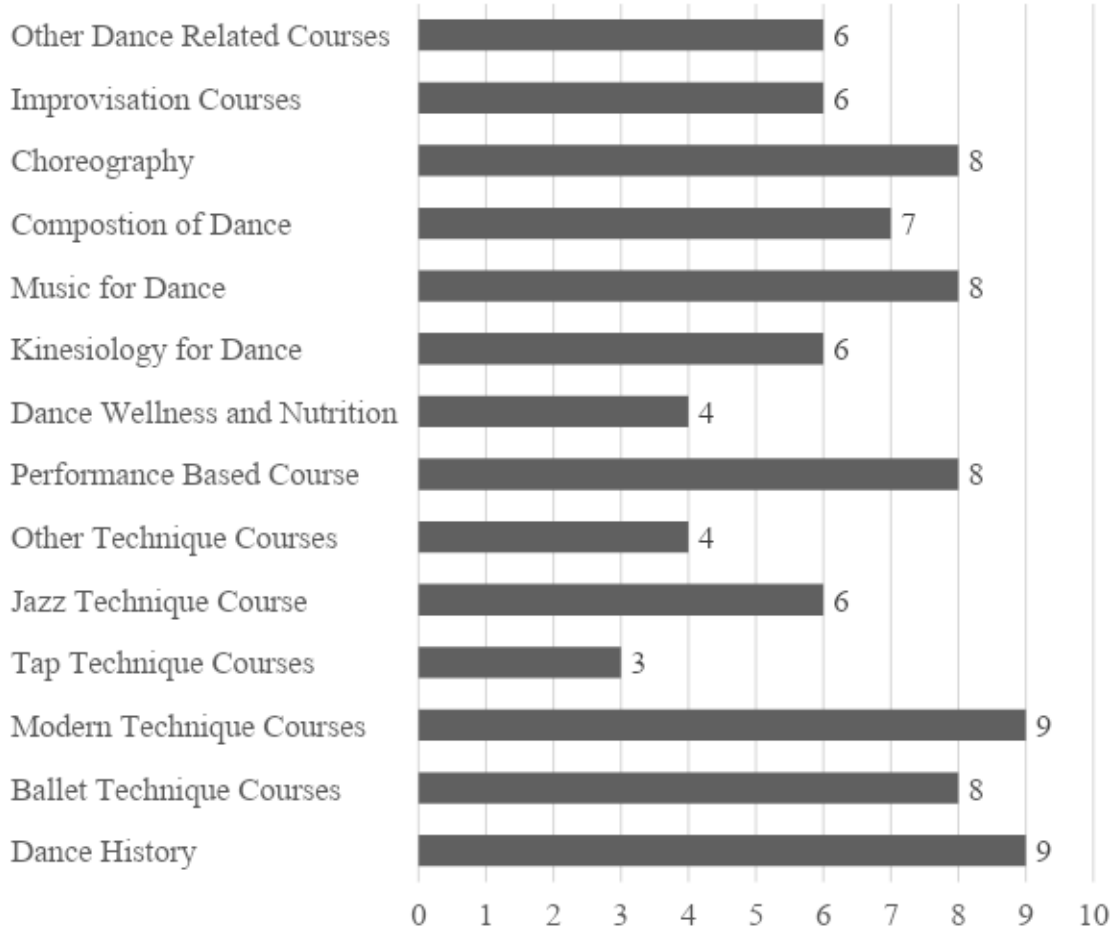


**Fig. 5.** Dance Educators: College Level Coursework

*Dance Educator's Response to Evaluations*

The dance educator participants also provided the researcher with data about the evaluation in their respective schools. The data collected provided the researcher with who the dance educators are evaluated by. Evaluators are typically principals, administrators, or a lead teacher, and may be done by another school or district employee.

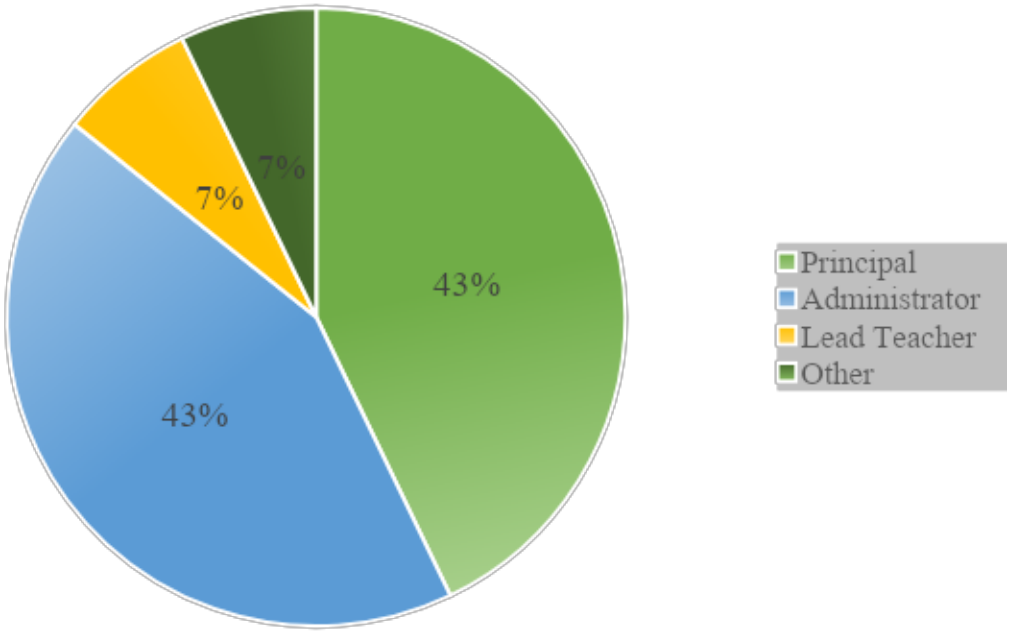


**Fig. 6.** Dance Educators: Evaluated By

Academic and VPA educators are evaluated yearly, but each school and district may do walk through observations that provide context for the educator's final evaluation score. Educators who have more walk through observations may affect their final evaluation score, and more potential for a higher score, since each walk through gives the evaluator more insight into the classroom. In reference to dance educators, informal or walk through observations that occur allow the educational leader a deeper understanding of the classroom management strategies of the dance educator along with a clearer perspective of the flow of a dance class.

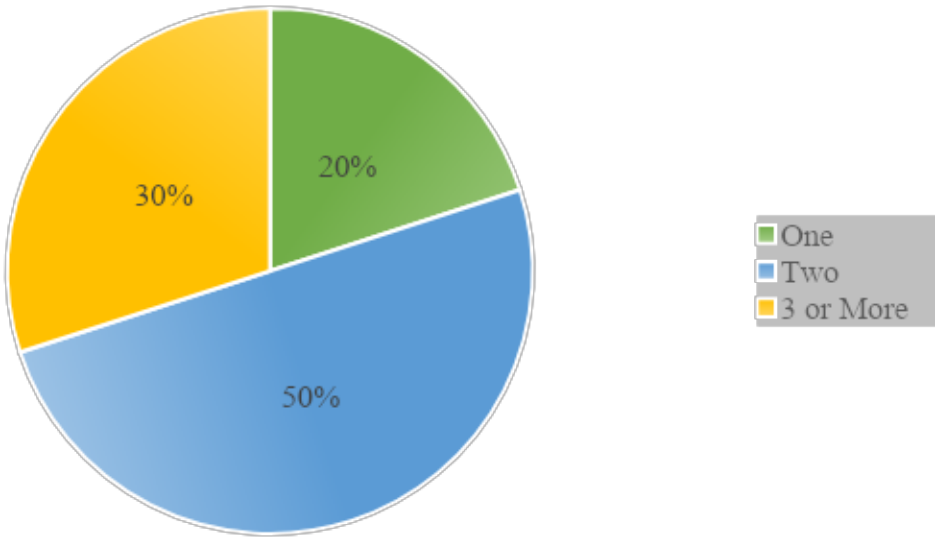


**Fig. 7.** Dance Educators: Observations Per Year

*Delivering Impactful Feedback to Teacher*, by Sheeba Jacobs, states that educators who receive rewards, praise, and critiques continue to grow and become better educators. Providing feedback through the use of evaluations, both informal and formal, is an important role of administrator and evaluators. Feedback allows the educator to be aware of areas of weakness, as well as informs them of what they are excelling at within the classroom. If the educational leader provides meaningful feedback with clear, short-term goals and one or two long-term goals, the educator has something to work towards, this also provides the students with higher quality educators (Jacobs).

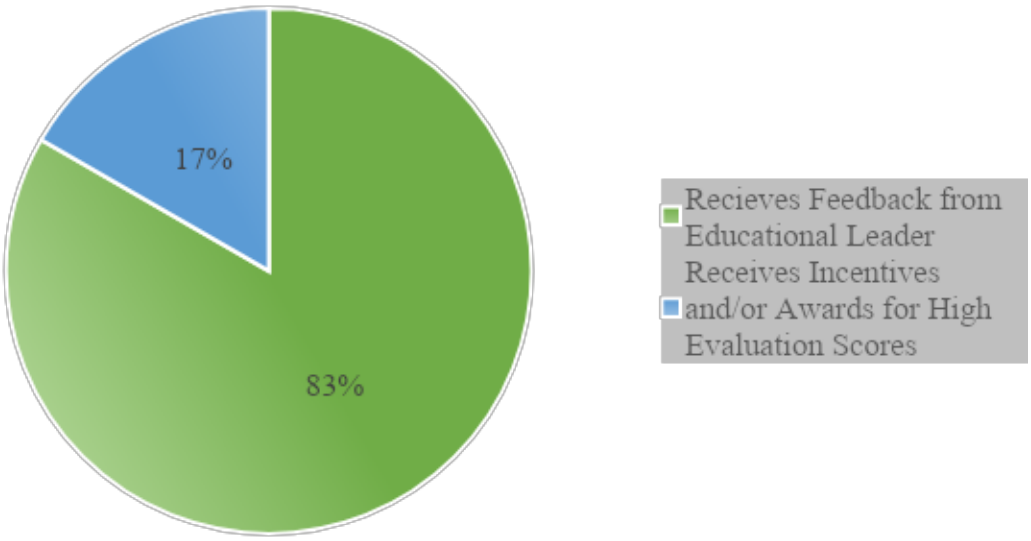


**Fig. 8.** Dance Educators: Incentives and Feedback

An evaluating rubric may contain two to six areas with different subsections along with additional areas for observation. The rubric guides the educational leader through their observation and provides a rating system; either one to four, with four being high, or another rating format, to use for final scoring determination. The dance educators selected all the areas they were evaluated on, along with areas that they deemed as important to be evaluated on.

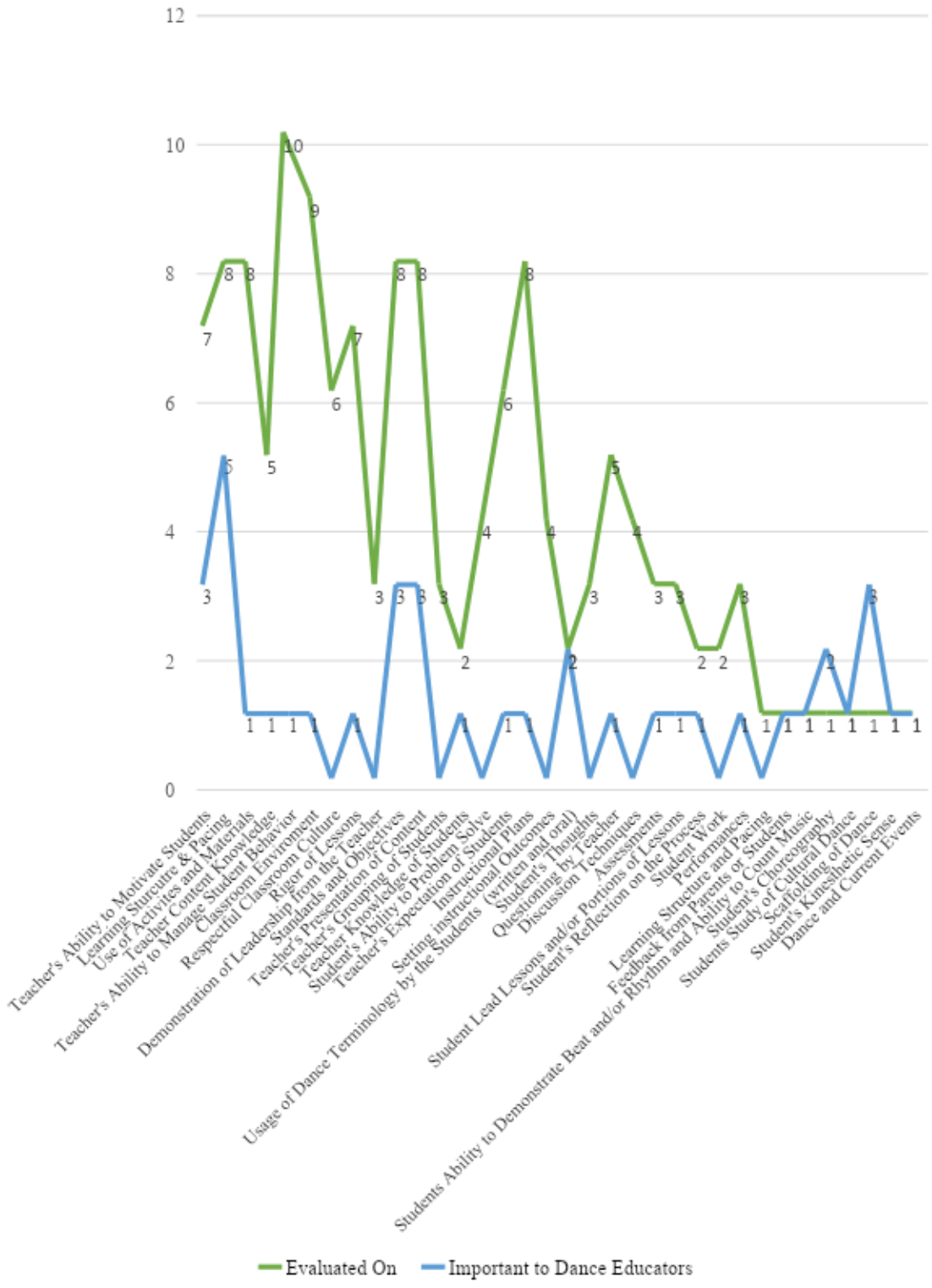


**Fig 9.** What Dance Educators Are Evaluated On Compared to What Dance Educators Deem as Crucial

*Analysis of Educational Leaders:*
*Evaluating Dance Educators*

The educational leader participant survey was collected using an online survey platform, Typeform. The survey asked ten questions which were answered either multiple choice or check all that apply. The educational leaders were asked questions to provide the researcher with a baseline for her data. The educational leaders provided their years in education (see fig. 1). The educational leaders provided the researcher with information about their experience with the performing arts. Their experience could have been in music, drama, or dance.

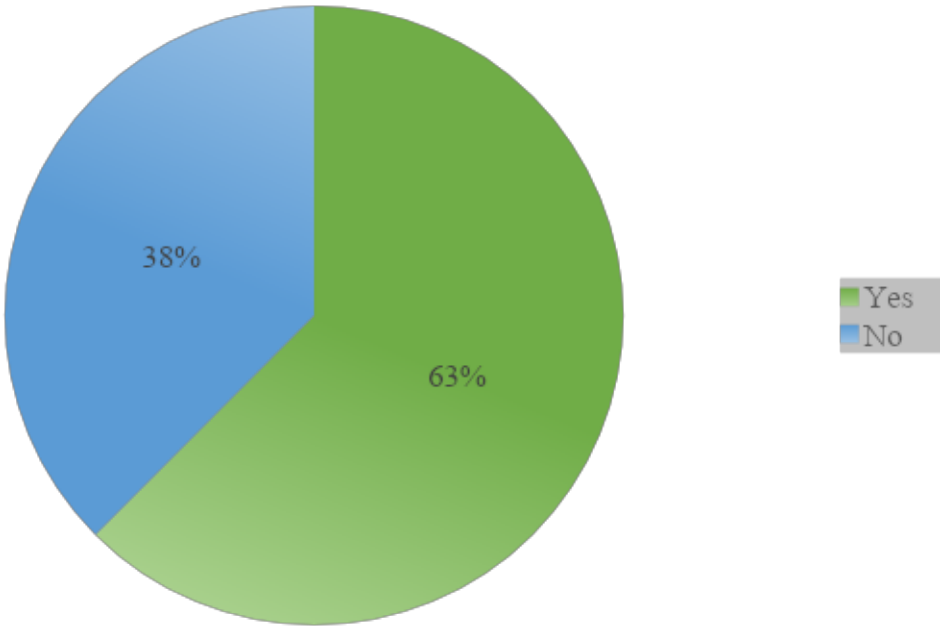


**Fig. 10.** Educational Leaders: Experience in the Performing Arts

The educational leader participants were asked what they believed their depth of knowledge was in dance. Depth of knowledge refers to one's level of understanding, for the survey the researcher asked to what extent the educational leaders were in a dance training or dance education program. Twenty-three percent of the educational leaders studied dance through a public or private school, which may provide better insight or understanding of a dance class.

Forty-four percent studied in a studio setting, half of those were under five years, and the other half over. While a studio may provide some of the same elements of a dance class at an educational institution, the curriculum in a studio is typically based solely in technique, where in the classroom, the curriculum is built on the state and federal educational standards.

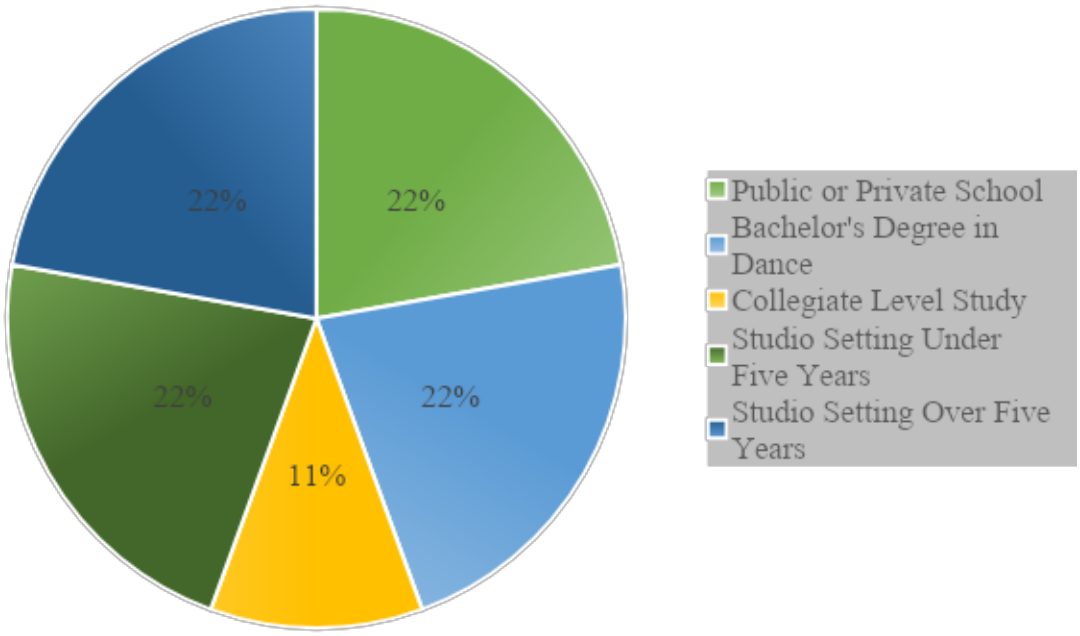


**Fig. 11.** Educational Leaders: Level of Dance Training

The educational leaders were also asked how many different areas of evaluation are required on their school or district evaluation rubric. Forty-three percent of the participants have four or more areas that require scoring, and those areas may have sub-categories that also require scoring. Formal observations typically last thirty minutes to ninety minutes, pending on the length of the class being observed. In a typical elementary school setting, the ancillary, or VPA classes, will last thirty to forty-five minutes, but a science or math class may be an hour to ninety minutes. Evaluators may be pushed for time in a dance class to fill those four or more areas with enough information to justify their evaluation scoring, which could lead to the dance educator receiving a score that may reflect poorly due to missing information.

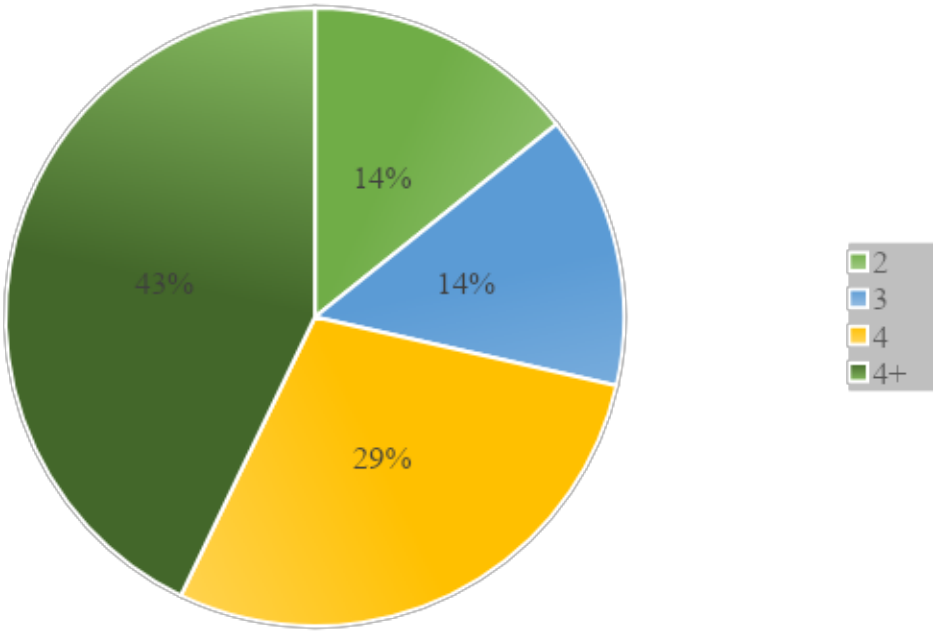


**Fig. 12.** Educational Leaders: Number of Main Ares on Evaluation Rubric

The educational leaders were also asked about the use of the value-added model (VAM) when scoring their teachers. VAM, discussed in the Literature Review Chapter, is used to measure the impact of a teacher on a student's achievement, without looking at the student's own ability, home environment, previous schools and the amount of influences from the student's peers (Mihaly et al.). The use of VAM can affect the final score an educator receives, which can then affect if they continue to teach, or a decrease or increase in pay. For dance educators, VAM is an unfair measure of their ability to be an effective teacher, since dance is not a standardized testing subject.

Six out of the eight educational leaders that participated in the survey use one evaluation rubric for the entire school. One evaluation rubric across all subjects and disciplines does not allow for all areas to be evaluated fairly. A dance class and a math class are formatted differently, while a math class will have textbooks, desk, and a board, a dance class will not have desks, and may have mirrors, and a sound system. The flow of these types of classes differ, as

does the expectations of the students and end of course goals. Each class has their own respective state standards, and the math class may have a pacing guide, which provides the teacher with when each content area should be taught.

The educational leaders also noted whether feedback was provided after an observation or evaluation: five of the seven participants who answered the question, said they did provide specific feedback.

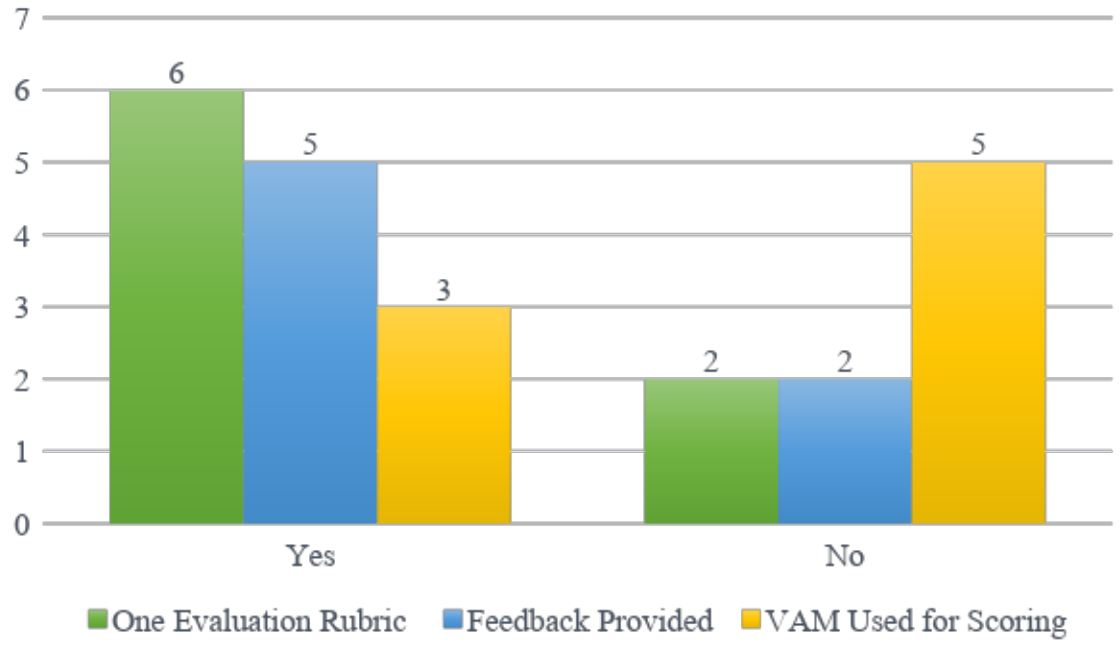


**Fig. 13.** Educational Leaders: Evaluation Information

The researcher asked about the educational leader's confidence in evaluating dance. This question was answered through a rating system using:

Poor – I have no understanding of outcomes and standards in a dance class.

Fair – I have limited understanding of outcomes and standards in a dance class

Good – I have some understanding of outcomes and standards in a dance class

High – I understand the outcomes and standards in a dance class

While fifty-three percent of the educational leaders said their confidence level was high, showing that those educational leaders understand the outcomes and standards in a dance class, evaluators who have a lower rating may need more information to effectively evaluate dance educators.

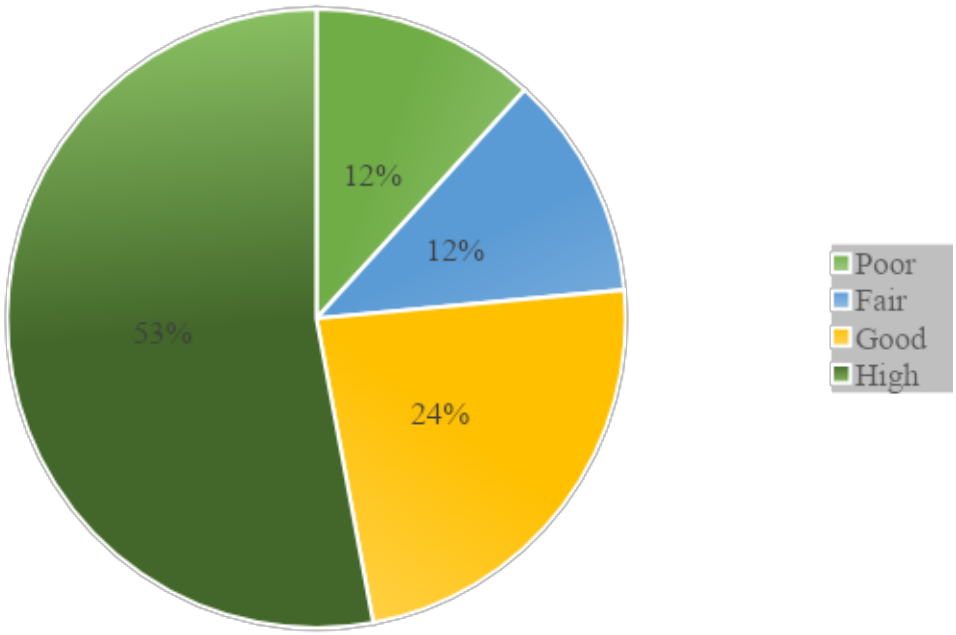


**Fig. 14.** Educational Leaders: Confidence Level in Evaluating Dance Educators

*Analysis of Interview with Principal Vidrine*

Principal Madison Vidrine has over twenty years of experience in education, retiring from a National Blue Ribbon and a Nationally Certified Magnet School within the East Baton Rouge Parish Schools System located in Louisiana. Vidrine was contacted by email to set up the initial interview. The researcher and Vidrine planned to meet in March of 2020, but unfortunately were unable to have a face-to-face interview and had to use Zoom, a web-based video conferencing tool. The Zoom interview was recorded and is stored on the researcher's personal password protected computer.

The researcher asked Vidrine about her process for hiring educators. After receiving a resume for a potential new hire, Vidrine indicated that she follows these steps:

1. Reviews potential new hire's resume
2. Verifies qualifications listed on resume
3. Schedules and conducts a one-on-one interview
    3A. Reviews the portfolio for all visual and performing arts educators
4. Checks references
5. Schedules and conducts a group interview with administrators and respective department or team
6. Schedules and conducts a follow-up interview
7. Schedules and conducts a tour of the campus
8. Refers potential new hire to human resources to complete new hire paperwork.

The researcher then asked Vidrine about her biggest struggle with hiring dance educators. Vidrine stated, "As a principal of a visual and performing academic school, dance teachers needed to embrace the total program. I expect the dance teachers to support the academic program as well."

Vidrine provided details about evaluating her teachers. The entire state of Louisiana utilizes the Louisiana Teacher Evaluation Rubric to evaluate all teachers.
Vidrine stated, "I agree with most of the components on the teacher rubric, but it is too lengthy for forty-five to sixty-minute class period."

The researcher followed up with asking about the Louisiana Teacher Evaluation Rubric in reference to dance educators. Vidrine responded:

> I usually meet with teachers in specialty areas to share ways they could meet or exceed areas of concerns on the teacher evaluation rubric. The evaluation rubric work is the same for dance teachers. Dance classes at the elementary level is usually only 30 minutes which creates an issue of time duration. To fully implement the Louisiana Teacher Evaluation Rubric, longer class periods are needed. I feel the rubric should be tweaked for some ancillary teachers. My dance teacher(s) did a great job, but it was because of their dedication to exemplary work and professional development.

The interview allowed for greater understanding into an educational leader's hiring and evaluation process. The interview also brought a deeper look into the importance of a relationship between educational leaders and dance educators.

**Summary**

The data collected from quantitative and qualitative analysis of responses to the surveys and interviews indicated that dance educators and educational leaders do not agree on what is important to determine if a dance educator is effective. The quantitative data accumulated in this study provided the researcher with background information, including years in education, the use of VAM, raises and incentives for high scores on evaluation, and determining who is evaluating the dance educators. Quantitative data allowed for responses that provided data which could be analyzed qualitatively and was more detailed. Participants noted that a working relationship between educational leaders and dance educators allows for better understanding for both parties. While more research is needed to identify the best way to evaluate dance educators, the responses in this study revealed that having a relationship between dance educators and educational leaders will allow for a productive framework.

# CHAPTER V

# CONCLUSION AND RECOMMENDATIONS

The purpose of this study was to determine the efficiency of dance teacher evaluations, along with determining the most vital measures for educational leadership to know and understand the structure of dance education, so that they may evaluate dance educators properly.

This study was conducted to provide crucial information on the issue of a dance educator evaluation's level of integrity, potential biases, and efficiency. Further, this study also acts as a review of current evaluation systems within public schools across the United States. This study was beneficial to dance educators, educational leaders, evaluators, educational policymakers, and potentially other educators in courses that are not part of standardized testing, also considered non-testing. This study also allows educational leaders and policymakers a deeper understanding of dance education as a whole. Along with highlighting the importance of dance educators, dance educators and educational leaders must work to form a cooperative relationship to better the understanding of pedagogical content, classroom management, and teaching style suited to the dance education classroom.

## The Research Questions and Methods

As stated throughout this thesis, this study intended to take a more in-depth look into the evaluation systems and processes used for dance educators and educational leaders in the United States public school system. The following research questions used to guide the study were:

Q1 Are the practices currently in place to evaluate educators an effective tool for dance educators?

Q2 What do educational leaders need to know when evaluating dance educators?

As explained in the Methodology chapter, the research instruments used in the present study included an electronic survey and an interview. These instruments were employed to gain insight to the evaluation processes across the United States, focusing on dance educators. The participants were dance educators and educational leaders from public schools within the United States. The survey and interview incorporated questions which could provide responses that were both analyzed quantitatively and qualitatively to enable the research to gauge the participants' perceptions and viewpoints concerning their respective evaluation processes.

**Interpretation of the Findings**

The analysis of the open-ended questions in the interview showed that the evaluation systems in place for dance educators does work; there are still some changes that need to be made. However, the questions in the interview showed that dance educators and educational leaders do not agree on the evaluation criteria, especially in reference to managing student behavior.

**Limitations of the Study**

While the data for this study came from online surveys and an interview, it is important to note several limitations of this study and its findings. The primary limitation was COVID-19, all additional limitations of this study were a part of the global pandemic.

The pandemic caused a ripple effect on the researcher's ability to (1) survey more participants, (2) schedule additional interviews, and (3) had a negative effect on participants' schedules. COVID-19 caused governors and school districts to cancel schools, change in how people interact, and how dance education was being taught.

Due to COVID-19, the researcher believes that less participants completed the survey. While educators and educational leaders around the world were learning how to teach virtually, along with keeping themselves and their families safe, spending time answering an online survey was not at the top of their to-do list. The researcher sent out the first email and social media posting in February of 2020, and then a second follow-up email in mid-March, right before the stay-at-home orders were placed for a majority of the United States. The researcher believes that when the follow-up contact was sent, the request was ignored because those in education were attempting to find ways to continue educating their students.

COVID-19 also affected the researchers ability to schedule interviews with additional educational leaders. The researcher had three in-person interviews scheduled with local educational leaders and an additional two interviews scheduled via phone, with out of state educational leaders. All of these interviews were postponed, with only one being completed. The researcher reached out to an additional three educational leaders numerous times to reschedule, but did not receive a response, or did receive a response that stated the potential interviewee was too busy trying to comply with their local and state governments new guidelines for opening schools for 2020 – 2021 school year.

Overall, COVID-19, was the most challenging aspect of completing this study. The researcher believes that if this study were to be conducted at a different time there would be more information.

## Recommendations for Further Research

It is ultimately the responsibility of the dance educators, educational leaders, state education departments, and federal education departments to determine the efficiency of dance teacher evaluations, along with determining the most vital measures for educational leadership to

know and understand about the structure of dance education, in order to evaluate dance educators properly. Dance educators and their educational leaders must work together to create a professional partnership and an understanding of the activities of a dance classroom. The educational leaders should take their findings from their partnership with the dance educators, to the state education departments to develop an evaluation rubric that is at least focused towards the visual and performing arts educators. The state education departments should then bring the completed evaluation rubric to the federal government for that department to have a clear understanding of the rubric, along with providing guidance to state education departments of ways to best evaluate the visual and performing arts educators.

Other topics that need to be researched: the areas that teachers are evaluated on, evaluations by the state versus federal government, training for observers and evaluators, visual and performing arts educators being evaluated, what should be on evaluations.

**Conclusion**

In conclusion, the researcher believes this study showed that the current evaluation systems have advantages and disadvantages for dance educators. The online survey for dance educators revealed that being primarily evaluated on how students are managed instead of how they teach their students specifically in dance could be a disadvantage to their overall score. Implications for receiving a low score could be the teacher losing their job, being put on probation, or a reduction in pay. Through the online survey for educational leaders, the researcher learned that the educational leaders have some understanding of the outcomes and standards of a dance class; they are not experts. Through the interview, the researcher learned that Principal Vidrine formed relationships with her dance educators to gain knowledge and

insight about the format of a dance class. This relationship allowed for Vidrine to better evaluate her dance educators.

This study provided valuable information to hopefully change how dance educators, and non-testing subjects are evaluated. While these educators do provided additional education to students, the use of VAM and other factors that affect the final scoring may need to be revised for these courses.

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# APPENDIX A

# INSTITUTIONAL REVIEW BOARD FORMS


| | |
|---|---|
| DATE: | December 10, 2019 |
| TO: | Helen Brown |
| FROM: | University of Northern Colorado (UNCO) IRB |
| PROJECT TITLE: | [1508579-2] Educational Leadership Can Dance: A Deeper Look into the Efficiency Behind Evaluation of Dance Educators |
| SUBMISSION TYPE: | Amendment/Modification |
| ACTION: | APPROVAL/VERIFICATION OF EXEMPT STATUS |
| DECISION DATE: | December 10, 2019 |
| EXPIRATION DATE: | December 10, 2023 |

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB approves this project and verifies its status as EXEMPT according to federal IRB regulations.

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Nicole Morse at 970-351-1910 or nicole.morse@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.


CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Project Title: Educational Leadership Can Dance: A Deeper Look into the Efficiency Behind Evaluations of Dance Educators (Interviews)

Researcher: Helen Brown, School of Theatre Arts and Dance
Christy O'Connell-Black, Adjunct Professor Co-coordinator Dance Education M.A.
Phone: 970-351-4133
E-mail: brow8891@unco.edu, Christy.OConnellBlack@unco.edu

Purpose and Description: The primary purpose of this study is to form a guide for those in Educational Leadership positions for a better understanding of dance education. This study will look into qualifications of hiring potential dance educators and a new form to evaluate dance educators. This interview should take up to 2 (two) hours to complete. The interview questions should be answered to the best of your ability, and as truthful as possible.

After completion of the study, we would be happy to share your data with you at your request. We will take every precaution in order to protect your confidentiality. We will assign a subject number to you. Only the lead investigator will know the name connected with a subject number and when the data is reported, your name will not be used.

Data collected and analyzed for this study will be kept in a locked cabinet in the home of the researcher, in Baton Rouge, LA. This form will be kept in a locked cabinet at the home of the researcher and then will be hand carried and stored in Crabbe Hall, room 308, the office of Christy O'Connell-Black, Dance Education MA co-coordinator. All data and forms collected will be destroyed in three years.

Potential risks in this project are minimal. As with any survey, questions may be skipped if you do not want to answer or you want to stop the survey entirely. There is a chance for a confidentiality breach, your data could be seen by someone who should not have access to it. We are minimizing that risk by replacing all identifying information with a study ID.

Participation is voluntary. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future

reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

Subject's Signature Date

Researcher's Signature Date


CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

Project Title: Educational Leadership Can Dance: A Deeper Look into the Efficiency Behind Evaluations of Dance Educators (Survey)

Researcher: Helen Brown, School of Theatre Arts and Dance
Christy O'Connell-Black, Adjunct Professor Co-coordinator Dance Education M.A.
Phone: 970-351-4133
E-mail: brow8891@unco.edu, Christy.OConnellBlack@unco.edu

Purpose and Description: The primary purpose of this study is to form a guide for those in Educational Leadership positions for a better understanding of dance education. This study will look into qualifications of hiring potential dance educators and a new form to evaluate dance educators. This online survey should take up to 30 (thirty) minutes to complete. The online survey should be filled out to the best of your ability, and as truthful as possible.

After completion of the study, we would be happy to share your data with you at your request. We will take every precaution in order to protect your anonymity. We will assign a subject number to your survey response. You will not be asked to provide any information that could potentially reveal your identity.

Data collected and analyzed for this study will be kept in a locked cabinet in the home of the researcher, in Baton Rouge, LA. This form will be kept in a locked cabinet at the home of the researcher and then will be hand carried and stored in Crabbe Hall, room 308, the office of Christy O'Connell-Black, Dance Education MA co-coordinator. All data and forms collected will be destroyed in three years.

Potential risks in this project are minimal. As with any survey, questions may be skipped if you do not want to answer or you want to stop the survey entirely. There is a chance for a confidentiality breach, your data could be seen by someone who should not have access to it.

Participation is voluntary. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Please take

your time to read and thoroughly review this document and decide whether you would like to participate in this research study. If you decide to participate, your completion of the research procedures indicates your consent. Please keep or print this form for your records. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, Office of Research, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

# APPENDIX B

# RESEARCH INSTRUMENTS

Interview for Educational Leaders

1. How many years do you have in education?
    a. 1-5
    b. 5-10
    c. 10-15
    d. 15-20
    e. 20+
2. Do you have any training in dance?
    a. YES
    b. NO
3. If you answered yes to question two – What would you determine you level of knowledge of dance is?
    a. Took dance for under 5 years in a studio setting
    b. Took dance for 5+ years in a studio setting
    c. Studied dance in a public or private school
    d. Studied dance in an undergraduate program, but did not get a degree in it
    e. Studied dance in an undergraduate program, and obtained a minor in dance
    f. Studied dance in an undergraduate program, and obtained a bachelor's degree in dance
    g. Studied dance in an undergraduate program, and continued onto a masters and/or doctorate program
4. Highest level of education
    a. Bachelor's Degree

   b. Master's Degree

   c. Doctorate

5. What is your process when hiring a classroom teacher?
6. What is your process when hiring a dance teacher?
7. What is the biggest struggle you face when hiring a dance teacher?
8. Is the evaluation rubric the same across the school?
9. What is your overall feeling of the evaluation rubric for classroom teachers?
10. What is your overall feeling of the evaluation rubric for dance teachers?
11. How does the evaluation rubric work with the evaluation of dance teachers?
12. Does your district or state use the "value added model" for scoring dance educators?
    a. Yes
    b. No
13. How many evaluation categories are there?
    a. One
    b. Two
    c. Three
    d. Four
    e. Four or more
14. Do you provide feedback to the dance educator that you evaluate?
    a. Yes
    b. No
15. Do you know what D.E.L.T.A is?

16. Are there any perks, incentives, or rewards provided to your teacher for a high evaluation score?

Survey Questions of Dance Educators

1. What is your age range?
    a. 20-25
    b. 25-30
    c. 30-35
    d. 35-40
    e. 40-45
    f. 45+
2. How many years have you been teaching dance? *Please include all years' instruction including private/public/student teaching/assisting.
        a. 1-5
        b. 5-10
        c. 10-15
        d. 15-20
        e. 20+
3. Select each class you studied during your undergrad and/or master's program:
    a. Dance History
    b. Movement Course(s) in Ballet
    c. Movement Course(s) in Jazz
    d. Movement Course(s) in Tap
    e. Movement Course(s) in Modern
    f. Movement Course(s) in Social Dance
    g. Movement Course(s) in Improv

   h. Movement Course(s) in Other
   i. A Performance Course
   j. Pedagogy Course
   k. Dance Wellness/Nutrition
   l. Kinesiology
   m. Music for Dance
   n. Composition
   o. Choreography
   p. Other: _____

4. Who is your evaluator?
   a. Principal
   b. Administrator
   c. Department Head
   d. Teacher
   e. Other

5. How many times per school year are you observed?
   a. One
   b. Two
   c. Three or more

6. What are you evaluated on?
   a. Standards/Objectives
   b. Motivating Students
   c. Presentation of Content

d. Learning structure and pacing

e. Activities and Materials

f. Questioning

g. Discussion Techniques

h. Feedback from Parents or Students

i. Grouping of Students

j. Teacher content knowledge

k. Teacher knowledge of students

l. Thinking

m. Problem solving

n. Student expectations

o. Managing student behavior

p. Environment of the classroom

q. Respectful culture

r. Instructional plans

s. Student work

t. Assessments

u. Setting instructional Outcomes

v. Rigor of lessons

w. Performances

x. Reflection on the process

y. Demonstration of leadership from the teacher

z. Usage of dance terminology by the students – in writing and speech

aa. Students ability to demonstrate beat and/or rhythm and ability to count music

bb. Students creation of dances

cc. Students study of cultural dance

dd. Scaffolding of dance

ee. Kinesthetic sense of students

ff. Dance and current events

gg. Student lead lessons or portions of lessons

7. What do you believe are the top 5 things you should be evaluated on?

    a. Standards/Objectives

    b. Motivating Students

    c. Presentation of Content

    d. Learning structure and pacing

    e. Activities and Materials

    f. Questioning

    g. Discussion Techniques

    h. Feedback from Parents or Students

    i. Grouping of Students

    j. Teacher content knowledge

    k. Teacher knowledge of students

    l. Thinking

    m. Problem solving

    n. Student expectations

    o. Managing student behavior

p. Environment of the classroom

q. Respectful culture

r. Instructional plans

s. Student work

t. Assessments

u. Setting instructional Outcomes

v. Rigor of lessons

w. Performances

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y. Demonstration of leadership from the teacher

z. Usage of dance terminology by the students – in writing and speech

aa. Students ability to demonstrate beat and/or rhythm and ability to count music

bb. Students creation of dances

cc. Students study of cultural dance

dd. Scaffolding of dance

ee. Kinesthetic sense of students

ff. Dance and current events

gg. Student lead lessons or portions of lessons

8. What would you determine you level of knowledge of dance is?

a. Took dance as a young child in a studio setting

b. Took dance through my teen years in a studio setting

c. Studied dance in a public or private school

d. Studied dance in an undergraduate program, but did not get a degree in it

e. Studied dance in an undergraduate program, and obtained a minor in dance

f. Studied dance in an undergraduate program, and obtained a bachelor's degree in dance

g. Studied dance in an undergraduate program, and continued onto a masters and/or doctorate program

9. Do you receive any incentives or rewards for obtaining a high evaluation score?

    a. Yes

    b. No

10. Is there feedback provided from a principal, administrator or evaluator after an observation occurs?

    a. Yes

    b. No

11. Is attendance a factor with your evaluation score?

    a. Yes

    b. No

Survey for Educational Leaders

1. How many years do you have in education?
    a. 1-5
    b. 5-10
    c. 10-15
    d. 15-20
    e. 20+
2. Do you have any training in dance?
    a. Yes – Please answer question 3.
    b. No – Please pass on question 3.
3. If you answered yes to question two – What would you determine you level of knowledge of dance is?
    a. Took dance for under 5 years in a studio setting
    b. Took dance for 5+ years in a studio setting
    c. Studied dance in a public or private school
    d. Studied dance in an undergraduate program, but did not get a degree in it
    e. Studied dance in an undergraduate program, and obtained a minor in dance
    f. Studied dance in an undergraduate program, and obtained a bachelor's degree in dance
    g. Studied dance in an undergraduate program, and continued onto a masters and/or doctorate program
4. Do you have any experience in the performing arts (music or drama)?
    a. Yes

b. No.

5. What is your confidence level in evaluating a dance class?
    a. High – I understand the outcomes and standards of a dance class
    b. Good – I have some understanding of outcomes and standards dance class
    c. Fair – I have limited understanding of outcomes and standards dance class
    d. Poor – I have no understanding of outcomes and standards dance class.
6. Is the evaluation rubric the same across the school?
    a. Yes
    b. No
7. Does your district or state use the "value added model" for scoring dance educators?
    a. Yes
    b. No
8. How many areas and there on the evaluation rubric?
    a. One
    b. Two
    c. Three
    d. Four
    e. Four or more
9. Do you provide any type of feedback to the dance educator after the observation?
    a. Yes
    b. No
10. If no, who does provide this feedback?
    a. Principal

b. Administrator

c. Other: _____